REPORT

on the

BERKSHIRE MUSIC CENTER

at Tanglewood

Thirty-Seventh Session

June 24 - August 19, 1979

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PREFACE

During the summer of 1979 the Berkshire Music Center held its 37th session at Tanglewood. Some of the world's most talented young instrumentalists, singers, composers, and conductors were selected for eight weeks of intensive activity under the guidance of the Music Center's distinguished Faculty, and assembled at Tanglewood on June 24th to begin work toward the many performances which would take place during the season.

As in the recent past, participants in the Music Center's programs enrolled in one of three areas of activity--the most advanced and accomplished of the college and graduate-level performers were admitted to the Fellowship Program, talented but less experienced musicians were enrolled in the Tanglewood Seminars (either in Conducting or in Listening & Analysis), and a wide variety of other exceptional musicians, primarily of high school age, enrolled as members of the Boston University Tanglewood Institute. Central to all activities at the Music Center was, of course, the presence of the Boston Symphony Orchestra. The ability of all students to attend both rehearsals and concerts of the BSO here at Tanglewood remains the most important of the Music Center's educational resources.

Members of the Fellowship Program, all of whom were auditioned by Gunther Schuller and a Faculty committee during the 1978/79 winter season (in Boston, New York, Cleveland, Dallas, Los Angeles, San Francisco, Paris, etc.), worked both in orchestra and in chamber music ensembles, and had the opportunity to perform in public under the direction of Mr. Schuller, Seiji Ozawa, Leonard Bernstein, Niklaus Wyss, and guest conductor Gennady Rozhdestvensky. Chamber music coaches included all of the Principal players of the Boston Symphony, in addition to such noted musicians as Gilbert Kalish, Yehudi Wyner, and Louis Krasner. Singers in the program were privileged to work with an unusual roster of noted professionals, including Reri Grist, Jessye Norman, Phyllis Bryn-Julson, and Joan Heller. Phyllis Curtin's sabbatical from the Music Center this summer led to a curtailment of what ordinarily would have been the Phyllis Curtin seminar, but we look forward to welcoming Miss Curtin back next season. Fifteen young conductors (including nine from Europe and Japan) participated in a conducting Seminar under the guidance of Niklaus Wyss, long-time musical associate of Mr. Ozawa, and also had the opportunity to work with many of the conductors who visited Tanglewood for guest performances with the BSO. The eight young composers in the Fellowship Program continued individual works-in-progress with the benefit of private instruction from Gunther Schuller and the Music Center's composer-in-residence this year, Ralph Shapey. Works by each Fellow in Composition were given public performance as part of the Music Center's Composers' Forum series; our young composers also benefitted from a series of seminars organized by Mr. Schuller and Theodore Antoniou, and included visits by composers Olly Wilson, William Thomas McKinley, and violinist Paul Zukofsky. Tanglewood's unique Listening & Analysis Seminar again provided an opportunity for young composers and musicologists (as well as performers not enrolled in the Fellowship Program, and even some musical laymen) to immerse themselves completely in the musical environment of the Center, studying in depth the literature being rehearsed and performed by the Boston Symphony and Berkshire Music Center Orchestras. Participants enrolled for either one or both of the two four-week sessions offered this year, and worked with the noted scholars and teachers Peter Gram Swing and Leonard Altman.

For the fifteenth consecutive year, the remarkable Boston University Tanglewood Institute offered tangible results of the close working relationship which has

grown up between the Boston Symphony Orchestra and Boston Unviersity's School for the Arts. The Tanglewood Institute offered seven programs this season: the Young Artists Instrumental, Vocal, Composers, and Pianists programs were all available to qualified students of high school age (again, admission was by audition only); a program in Harp Studies and Applied Music lessons were offered to qualified instrumentalists without age restrictions. A new program was begun by the Institute this season--the Empire Brass Quintet Symposium. The Quintet, which includes several members of the BSO, recently won the Naumberg Chamber Music Award, and their summer program at Tanglewood offered both instrumental clinics and ensemble coaching to some 85 young brass players from around the country.

Although every concert at Tanglewood may be counted a 'special event,' some truly special undertakings are worthy of mention. As a result of a generous grant from the Fromm Music Foundation at Harvard, the Berkshire Music Center was again able to present the Festival of Contemporary Music at Tanglewood, from August 4th through August 9th. As in the past, this 'festival within a festival' offered both well-known masterpieces of the 20th-century literature and works receiving their first or second American performances. Indeed, two new works were commissioned for this year's Festival from composers Sheila Silver and Joseph Hudson. Along with Mr. Schuller, Theodore Antoniou shares both the extraordinary work and the credit which accrues to the Music Center as a result of its commitment to present this ambitious week-long overview of the music of our own time.

The 'grand finale' of the summer's activities was Tanglewood-on-Parade, this year enjoyed by an audience of over 15,000 on August 17th. The day began with a fanfare at the Main Gate at 2:00 p.m., and proceeded with vocal and chamber music, and orchestral concerts throughout the afternoon and into the evening. Adding to the festive atmosphere were such delights as a hot-air balloon on the lawn, performances by the Berkshire Highlanders (bagpipes!), and the real howitzers and fireworks used in our traditional performance of Tchaikovsky's '1812 Overture.' One part of that tradition was sadly missed--that of having Arthur Fiedler conduct--and we share a sense of loss at Mr. Fiedler's passing with the entire music communit

It is a source of great pride and satisfaction that the Music Center continues to operate in the milieu of idealism and high commitment to the art which its founder Serge Koussevitzky envisioned for it. And we add our grateful thanks to those donors, both individuals and corporations, who act as the 'right arm' of the Boston Symphony Orchestra in the maintanence of this unique institution.

Richard Ortner
August 20, 1979

Tanglewood
The Berkshire Music Center
Lenox, Massachusetts 01240 Telephone: (413) 637-1600

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

OPENING EXERCISES

June 24, 1979 at 2:30 p.m.
Theatre Concert Hall Tanglewood

Welcome	Thomas W. Morris, General Manager Boston Symphony Orchestra
Greetings from the Trustees of the Boston Symphony Orchestra	Nelson J. Darling, Jr. President
Greetings from the Tanglewood Council of the Boston Symphony Orchestra	John Kittredge Co-Chairman
Greetings from Boston University	Gerald J. Gross Vice-President

Schubert — Sonata in A minor for piano and arpeggione, D. 821
I. Allegro moderato

Koussevitzky — Valse Miniature, Opus 1, No. 2

Edwin Barker, contrabass
Yehudi Wyner, piano

Remarks by Gunther Schuller, Artistic Director of the Berkshire Music Center

Randall Thompson — Alleluia

Members of the Berkshire Music Center
John Oliver, conductor

Tea in the Garden
(under the Colonnade in case of rain)

Baldwin Piano

There will be an administrative meeting for all students in the Theatre Concert Hall following the Tea.

OPENING EXERCISES - 1979

Remarks by Gunther Schuller

For nearly forty years, on a Sunday very much like this, in late June or early July, this place has resonated to the sounds of music and words, celebrating the opening of another Tanglewood season, another summer at the Berkshire Music Center. This theatre has witnessed the coming together -- these many years -- of hundreds of talented young musical artists, like yourselves, ready and eager for a summer of intensive study, of ears and minds opened, of mysteries revealed, of aspirations reaffirmed and perhaps even realized.

I think I can best serve my function as Director of the training activities of the Berkshire Music Center by directing my remarks at a few selected points which will focus on what you might expect to experience here this summer, what we probably expect of you, and what ideals and premises motivate this place.

In essence, this summer program to which these opening exercises are merely a small upbeat is a summer academy or institute; and as such, since it cannot be all things to all people, since it covers only an eight-week period, and since it has resources which are both specialized and circumscribed, Tanglewood strives for certain limited objectives. These limited objectives are concentrated in a few areas which relate to the activities and primary concerns of the Boston Symphony Orchestra, the umbrella organization that makes all of this possible.

Obviously orchestral training is the BSO's central preoccupation -- and so it will be yours, if you are an instrumentalist. There is also an extensive chamber music and small ensemble program; there is a comprehensive vocal program covering a large spectrum of the vocal literature; there is an intensive involvement with contemporary music, which will have stretched its tentacles into all of your lives before the summer is over; there is a conductor-training program, which many of you will encounter in one way or another -- I almost said confront; there is a composition department; solfege courses, Listening and Analysis Seminar and a host of other related or subsidiary activities in which you can participate -- including the weekend concerts of the BSO or for that matter such delights as swimming down in the lake or basking in the sun on the magnificent lawns of the Tanglewood estate.

Leisure moments, alas, you will find are rare around here. Work here is very concentrated, not only because we are limited to a few specialized objectives, but because we have only eight weeks to accomplish what may be, in retrospect (when you look back on your Tanglewood summer years from now), the most powerful musical/professional stimulant of your young lives and careers.

For Tanglewood was conceived by an idealist, Serge Koussevitzky, who believed that there must be a place and time were young musicians can pursue the highest ideals of artistry and musicianship, in a setting of musical camaraderie and high commitment to the art, unencumbered by financial worries and the commerce of music, the jobbing and gigging scene, unencumbered -- in other words -- by some of those aspects of our musical profession which so often make some of us blush in shame.

I speak to you not only as Director of the training activities of Tanglewood, but also as a composer and as a performer, in the latter category for 25 years a professional horn player in some rather good orchestras, lately as an ex-horn player turned conductor and educator. Wearing these various hats, I often wonder and worry about the state of our art -- music: where is it going? where are we going? what are we trying to achieve? and are we achieving it -- whatever it is?

I think it is useful to dwell for a moment on these questions -- and some possible answers -- as we embark together on these eight weeks. At the very least I ought to tell you what I think Tanglewood is all about and what we therefore expect of you, so that we understand each other and do not start with too many false assumptions.

Let me then start with a couple of safe assumptions: you are all here because you want to pursue professional careers in music, and you want to do that in terms of the existing institutions which will gainfully employ you for the musical services you will render them. When you sign that contract with one of these institutions, you will be considered a professional with a career.

What I am less able to assume is how far your commitment to music and your musical gifts will transcend that somewhat limited career goal. Ask yourself now -- before these eight weeks begin and during them -- what your commitment is, and how strong is it. Does it extend only to the music and conductors you like, or is it a commitment to the totality of music? Ask yourself how much you bring to your profession, as compared to how much you expect to take from it. Ask yourself how selfless your mission in music is. Ask yourself -- who or what are you serving: a career, a job, a conductor or contractor? or an art, an ideal, an irresistible urge, a passionate love?

Koussevitzky gave the answer in this very place nearly 40 years ago: "We must not use music, we must serve it." And indeed, his vision of Tanglewood embodied all that might happen to us beyond the mere career, beyond the job.

I dwell upon these issues because, frankly, I am worried about our present-day musical climate and because you, who represent the future of our profession and art, can make a difference if you care enough and if your commitment is unassailable, incorruptible, impregnable.

I address you in regard to these issues because this may be the last time you will have the leisure to contemplate these matters, to decide where your commitment lies. You see, I fear that you, nurtured in an age in which television has taught us the pleasures of instant gratification; an age in which trips to the moon and Mars and Jupiter and other spectacular feats of technology have made us inwardly impatient and restless with simpler beauties; an age which imprisons all of us in systems that exploit and abuse, whether these abuses are ecological, social, political or economic; an age in which the superstars, in sports and the arts alike, threaten to corrupt our tastes and standards, -- I fear that some of you, nurtured in these precarious climates, may already no longer recognize the ailments and problems of which I am about to speak.

But here at Tanglewood -- in these beautiful surroundings -- we can

try to recapture that first excitement that made us commit ourselves to producing beautiful sounds on bassoons, violins, doublebasses and French horns, or whatever. Here at Tanglewood -- presumably your last station before the big time -- you can recommit yourself to what the German Romantic poets and composers called "Die Heilige Kunst," Music: the holy art.

Perhaps it is not too late, here at Tanglewood, to take seriously -- and therefore to enjoy more -- that mission which commands us to strive for perfection, not merely perfection of our fingers and our lips, but of our minds, of our critical faculties.

I would like to inspire you to be more self-critical. In a profession where the main obligation -- and sometimes it seems the only one -- is to get the right notes, our critical acumen stops there too, leaving some of the other aspects of performance (harmonic hearing, rhythm, tone, dynamics, tempo) inadequately attended to. Performance is a fascinating and complex process which consists of two equivalent and complementary operations: one-half of the process is the positive act of playing -- bowing, blowing, hitting, striking, scraping; the other half consists -- or should consist -- of critically appraising whether that which we have just accomplished in the first instance corresponds in fact to that which the composer or the score required. You will notice that I said the composer -- not the conductor. By that I mean to put into perspective that the conductor, too, is a servant of the music -- or should be. He, too, should serve "the holy art" as it is passed on to us in the greater and lesser masterpieces of our musical heritage, as it is handed down to us in scores, those unique documents through which the composers speak to us, indeed the only means they have of communicating to us their intentions if they are no longer around "to attend the rehearsal."

It is always amazing to me how, as performers, we verbally genuflect before the great composers -- Bach, Beethoven, Brahms, Mozart, Tchaikowsky, Mahler, Debussy, Stravinsky, Ravel, Schoenberg, etc. -- and then proceed to ignore 60% of what their scores contain in the way of dynamics, metronome markings and tempos, rhythmic details and matters of sonority.

To play at these composers is merely an ego trip for ourselves and is unserious. To perform these composers as their manuscripts -- often the only documentary evidence we have -- require, ought to be our sacred obligation. Those documents must be sacred to us; they are the sacraments of our mission. In their presence we must strive for perfection on their terms, not necessarily ours; we must carry out precisely their intentions; we must be passionately self-critical -- and serious -- and tireless.

I can tell you from my own experiences that when you have put all those things together, when the mind and ear are fully involved, then playing is more than fun (and even missing a note will no longer have that fearsome priority); then performing will be a joy, a deep satisfaction which not only touches your ego, but your intellect, and your soul.

I want to pursue the point a few steps further, although it gives me no great pleasure to do so. As we look around our orchestras in the United States, that joy of which I speak has gone out of the faces of many of our musicians. Apathy, cynicism, hatred of new music, are rife and abound on all sides. Unbelievably, we have developed the art of reading pitches (and the more familiar rhythms) to such a high level of technical competence that we are in imminent danger of no longer needing our ears -- except for the crudest of note repairs. We do it all with our eyes, whilst our ears

gradually atrophy from disuse. We have accomplished the ultimate musical ingenuity (or is it indignity): we have learned to transform musical performing into a reading, visual skill, eliminating the very thing for which music exists: hearing, aural perception and aural sensitivity. Tragically, our orchestras are filled with musicians who can perform without hearing very much, and who, worse yet, no longer care to hear.

Playing without hearing -- even if playing technically reasonably well so as to maintain one's job -- is a professional dead end. I wish you something much finer than that. But I can only wish it. You are the masters and mistresses of your musical destiny. Only by putting these things in a healthy perspective, one in which the work of art comes first and you second, can you negotiate safely the dangerous curves that lie ahead on the professional road. Or to formulate it another way: an artist will always be a more than satisfactory professional; but a pro is not necessarily an artist.

As I hear myself using the word professional, I realize that it has taken on in recent decades a certain perjorative connotation. The word 'professional' was invented, I think, to separate the skilled craftsman who made his living at his craft from the amateur or dilettante. Alas, today the term 'professional symphony musician' often elicits images of musicians who are embittered, disgruntled, bored, who have come to hate music -- and particularly to loathe new music -- and for whom a rehearsal is an excruciating agony, at best a necessary evil.

This cynicism is spreading like a cancer through our orchestras -- I know only a handful that aren't in an irreversibly malignant state -- creating an environment into which it is downright dangerous for young people, like yourselves, to step lest they also be instantly infected. Indeed, as I travel around the country guest-conducting various orchestras, it is often former students -- whom I knew here at Tanglewood or elsewhere -- and who once had that shine in their countenance when they heard or made music, but who long since have lost that spiritual identification with music. The light has gone out of their eyes. For young, innocent musicians, it is often hard to resist such peer group pressures as exist in our orchestras nowadays, and there is unfortunately much in our modern union mentality -- what I call the ISCOMization of our orchestras -- that turns our profession more and more into merely a business -- not even a creative business, for business, too, can be creative -- and in which union mentality at its worst constantly undermines any attempts to preserve music as an art.

Consider the fact that in thousands of pages of musicians' union by-laws, federal as well as local, -- no matter what city -- you will look in vain for any mention of the word art. These legislations, negotiations, arbitrations, argumentations concern themselves exclusively with money, with time, with durations of rehearsals and intermissions; in short, with ways of achieving an ever-increasing maximum of financial gain for an ever-decreasing minimum of effort and a minimum of product. Many American orchestras are now down to three rehearsals a week, regardless of the difficulty of the program.

Or consider the spectacle of musicians stopping playing, getting up from their chairs and walking off the stage in the middle of a phrase, even in the middle of a note, because the clock has struck 4:30 or 5:00 or whatever. How dare we interrupt music in such a brutal fashion? -- an offense to the art and an insult to our calling, an indignity which we visit on the music of a master for whose sake we went into music in the first place, and whose genius may be greater than all the talents in such an orchestra put together.

We used to think years ago that the cynicism of symphony musicians was explicable by reason of their status: as underpaid and held in low esteem as a profession by society. But now that many musicians' salaries are relatively respectable and now that society does not regard being a musician as quite such a stigma, things are even worse than before. Indeed the cynicism is worst in precisely those orchestras which enjoy the highest standard of living.

I am old enough to remember the days when Mahler symphonies were virtually unperformed -- something probably difficult for you youngsters to believe. But unperformed they were. And I am also old enough to remember that when one was performed, it was greeted with unprintable expletives and enormous resistance, not by the audience but the musicians. I shall never forget the shock administered to my innocence when, as a very young extra horn player with the New York Philharmonic (in the mid-1940's), almost every one of the brass players arrived at the first rehearsal muttering four-letter words and assailing the length of Mahler's symphonies as an imposition and an unwanted evil. Now, we have come 180 degrees around, to the opposite point on the compass. Now as I talk to my colleagues around the country, particularly in the top ten orchestras, they are already bored with Mahler. From hate to boredom in ten easy lessons and in forty short years.

I do not wish to continue this depressing recital. I know that most of you are free of such ills as I have described and as yet fairly untainted by such crudities of behavior. But, apart from the fact that it <u>could</u> happen to you too -- mark those words, for this cancer whereof I speak is insidious -- I wish to polarize the issue, I wish to raise my voice in protest: that conditions need not necessarily be the way they are, that we -- all of us -- as artists/musicians must concern ourselves with these issues, must take a stand and discriminate between right and wrong, and in our personae and in our music making reflect the best that our art can produce, not the mediocre or the worst. I am speaking out in this public forum because I see that musicians by and large, for fear their livelihood may be jeopardized, are afraid to speak out, -- if they are not already corrupted. And so the cancer spreads and takes its grim toll.

Look at musicians in the orchestras on the television screen -- in the PBS series, for example. Here -- for television, of course -- they look scrubbed and clean and relatively alert; recording and television are two of the remaining areas of pride left -- and, of course, there is extra money for that too. But look beyond that, as the musicians play notes they have played a hundred times, let's say in the Tchaikovsky 5th or the Beethoven 7th, nevertheless staring holes in the music as if they had never seen it before. And the ears are functioning only enough to make performers play relatively on time and relatively in tune. And <u>here's</u> a telltale sign: notice when a given passage or solo is done, how quickly the instrument goes into the lap. No participation in the music around you -- no listening to what else is going on above or below, before and after, no listening to the harmonies, the sonorities, the form and continuity and how one note fits with another and how thousands of notes eventually form a masterpiece as fashioned by the great geniuses of our musical literature.

There are those that will try to tell you that the ills of the modern symphony orchestra are entirely financial. If only the Board could raise more money or people would support symphony orchestras more or if that NEA grant could only be tripled, all our problems would disappear. Not so, my

friends. The problems of the symphony orchestra are by now mostly within. In fact, orchestras have become in some ways too much successful businesses; their techniques of survival are now those of the American corporation, including the full panoply of managerial and public relations accoutrements, as well as absentee musical directors, and orchestras run not by artists, but by committees.

We must solve these problems before it is too late, for we have in the last fifty to sixty years created and built in this country -- starting with the Stokowskis, the Koussevitzkys, the Reiners, the Toscaninis and Mitropouloses and their repective orchestras -- the finest technical orchestral instruments -- I speak of the orchestra as a collective instrument -- in the world. But we are about to throw the baby out with the bath water, if we don't address our energies and talents to the ills which now threaten to compromise us.

Now, as I started to say before, I know you all came here for a summer of intense and exciting music making, not for a lecture on orchestral citizenship and certainly not for a summer of rectifying the ills created by your elders and predecessors. You and I cannot singly or collectively make things right tomorrow or even in eight weeks. But you can dedicate (or rededicate) yourself to those highest ideals of artistry and musical integrity that you uphold and that this unique summer school also holds dear. You will work with teachers and musicians who still care, where the light has not gone out of their eyes, who are passionate in their commitment to their art and their craft. Let us be sure that we commit ourselves to those ideals which elevate us to the highest realms of human expression and spirituality, ideals which flow from the unique power that music inherently has -- the power "to soothe the savage breast," as Shakespeare put it so profoundly; the power to make us smile, to make us cry, to give us goose bumps and to make our hair stand on end at climactic moments; the power to plumb our emotions, stimulate our intellect, and raise our spirits, the essence of our very lives.

Dedicate yourself to those principles and you will be forever happy as a musician, whatever your particular woes and travails may be. Dedicate yourselves to the principles that the score -- that sacred document of which I spoke earlier -- comes first in your mission as a musician, and that your performance must recreate from the inside that which is written there (insofar as your conductors will allow you to do that!). Rededicate yourself to participating fully in the music -- not just your own part. Rededicate yourself to using your ears deeply and fully -- for music is an aural art, not a visual one. Dedicate yourself to being self-critical, not merely accepting the criticism of your teachers. And know also from me that music is a difficult art; it demands sacrifice, it demands perfection, it demands (sometimes) the subjugation of yourself to it -- not the other way around. It demands that, to uncover its secrets, we shall never stop learning and probing and absorbing.

For these things are precious. In a world that certainly seems to have gone completely insane, the arts are becoming ever more precious. When I look around me, or when I contemplate the daily barrage of depressing news, depicting the foibles and insanity of mankind, I cling to the notion that perhaps music and the other arts represent a rare refuge for us all -- if we can but preserve its purity..

Tanglewood is above all such a music-life refuge. It is the ideal setting in which to rededicate ourselves, to that mission of which I speak. As we do that we automatically take care of the profession as well.

The ideal setting: you have it here. I urge you to take advantage of this unique artistic environment. Take it all in. You'll need it in the future. Concentrate and work hard for a summer you will, like first love, never forget. And let us stand united against not only the common enemy without but even those within our profession. Our faculty, our staff and I are eager to help you, and equally eager to work hard.

We, you see, also need <u>you</u>, for you are the future leaders of our professoon and our art.

We wish you well.

I.

BERKSHIRE MUSIC CENTER - 1979

PRIZES - AWARDS - COMMISSIONS

Albert Spaulding Prize	Justin Cohen	$100
C. D. Jackson Master Awards		$100
Deborah Petty	William Hudgins	
Susan Stevens	Jonathan Levin	
Linda Chesis	Jeff von der Schmidt	
Iva Milch	Julie Lustman	
Laura Flax	Sally Pinkas	
Kimmi Fulmer	Robert Carl	
William Jones		
Cecil S. Mapes Award	Valerie Edwards	$100
Gregor Piatigorsky Prize	Laura Blustein	$200
Gustav Golden Award	Timothy Pitts	$150
Harry Shapiro Award	Wynton Marsalis	$250
Henri Kohn Memorial Prize	Cynthia Busch	$500
Henry B. Cabot Award	Daniel Druckman	$100
Joseph Silverstein Prize	Harvey Thurmer	$100
Dmitri Mitropoulos Award	Carl Roskott	$400
Koussevitzky Memorial Composition Prize	Nicholas Thorne	$300
High Fidelity/Musical America Prize	Ruth Jacobson	$200
Pierre Mayer Award	Victor Romanul	$100
Warren Sears/Bess Richards Memorial Prize	Mark Tetreault	$100

FROMM MUSIC FOUNDATION-BERKSHIRE MUSIC CENTER
1979 COMMISSIONS

Sheila Silver	Canto for baritone & Chamber Ensemble
Joseph Hudson	Oda a Un Reloj en la Noche

Commissioned by the Fromm Foundation
First performance at the 1979 Festival of Contemporary Music

BOSTON UNIVERSITY

CONFIDENTIAL

To: Gerald J. Gross

Date: 8/15/79

From: Gary L. Zeller

Subject: Award Ceremony - Young Artists Instrumental Program

The awards which you will present are as follows:

1. THE ROME FESTIVAL ORCHESTRA SCHOLARSHIP AWARD:

   JEROME MADAY - MILWAUKEE, WISCONSIN

2. THREE AWARDS - FOR SPECIAL ACHIEVEMENT IN THE YOUNG ARTISTS INSTRUMENTAL PROGRAM

   KRISTINE FINK - ATHENS, OHIO

   CHRIS MANULIK - WESTPORT, CONNECTICUT

   STEVEN JACKSON - CHICAGO, ILLINOIS

3. FOUR AWARDS - FOR EXCELLENCE IN ORCHESTRAL PLAYING - GIVEN BY FRITZ MARAFFI, IN HONOR OF MARILYN MARAFFI (WHO WAS A YOUNG ARTIST):

   FRANK ALMOND - SAN DIEGO, CALIFORNIA

   JAMES KULGER - TACOMA, WASHINGTON

   DEBORAH JUDD - HUNTINGTON, CONNECTICUT

   DAVID SIMS - FAYETTEVILLE, ARKANSAS

4. FOR SUPERIOR MUSICIANSHIP IN BRASS PERFORMANCE

   KIRK ALAN JONES - COEUR D'ALENE, IDAHO

5. THE BOSTON UNIVERSITY TANGLEWOOD INSTITUTE CHAMBER MUSIC AWARD:

   MARC DI MINNO - PLAINVILLE, CONNECTICUT

6. FOR OUTSTANDING FLUTE PERFORMANCE, AN AWARD GIVEN IN MEMORY OF JAMES PAPPOUTSAKIS BY HIS STUDENTS:

   KAREN HAID - UNION, NEW JERSEY

7. FOR DEMONSTRATING THE QUALITIES OF ALL-AROUND GOOD MUSICIANSHIP, THE ANNUAL AWARD:

   EPHRAIM PAUL - GLENCOE, ILLINOIS

8. FOR ALL-AROUND CONTRIBUTION TO THE BOSTON UNIVERSITY TANGLEWOOD INSTITUTE'S MUSIC PROGRAMS - THE NEW YORK BRASS CONFERENCE FOR SCHOLARSHIPS AWARD

   KEVIN OWEN - FULTON, NY

Description of Awards 7/21/[illegible]

Young [illegible] Vocal Program

Five $20.00 Awards

Outstanding Achievement Award

Award for all round, outstanding achievement in the program. Selected on the basis of outstanding musicianship, spirit, and leadership.

1. Brett Johnson
2. Priscilla Peebles

Improvement Awards

Award for those that have shown the most musical growth over the course of the last month.

1. Miriam Ricketts
2. Todd Caporizzo

Outstanding Contribution

Award for hard work, leadership, and committment to the program. For exceptional musical abilities that have been shared with other students in the program.

Robert Link

Recognition - no money

Special Merit Awards

Awarded to two students that have committed their talents and hard work unselfishly to the betterment of the group as a whole.

1. Joan Sapiro
2. Tom Tryes - card or letter

ENROLLMENT STATISTICS - 1979

Fellowship Program	8 wks	4 wks		
Instrumentalists	108			
Composers	8			
Conductors	3			
Vocalists	11		total Fellowship:	
Coach/accompanists	2		eight weeks	133
Piano Technology	1			
Tanglewood Seminars				
Vocal Associates	5			
Listening & Analysis	5	20	total Seminars:	43
Conducting Seminar	13		eight weeks	23
			four weeks	20
Auditors	4			

Boston University Tanglewood Institute

Young Artists Instrumental	87		total BUTI:	286
Young Artists Composition	9		eight weeks	143
Applied Music	47		six weeks	15
Harp Studies (6 wks)		15	four weeks	128
Young Artists Vocal		49		
Empire Brass Quintet Symposium		60 (plus 2 who are in Applied)		
Young Artists Piano		19		

All Programs - TOTAL ENROLLMENT: 462

COMPARATIVE DATA ON MEMBERS

Sex	1974		1975		1976		1977		1978		1979	
	BMC	BU	BMC	BU	BMC	BU	BMC	BU	BMC	BU	BMC	BU
female	110	106	111	94	110	91	94	134	90	102	82	145
male	92	138	92	94	86	134	105	101	98	106	94	141
	202	244	203	188	196	225	199	235	188	215	176	286

Fellowship Program only:

Number of former members

1954 - 2	1960 - 4	1966 - 76	1972 - 44	1978 - 34
1955 - 1	1961 - 8	1967 - 76	1973 - 46	1979 - 36
1956 - 1	1962 - 17	1968 - 50	1974 - 26	
1957 - 1	1963 - 52	1969 - 42	1975 - 26	
1958 - 1	1964 - 0	1970 - 49	1976 - 21	
1959 - 4	1965 - 70	1971 - 39	1977 - 25	

Geographic Distribution:

	1970	1971	1972	1973	1974	1975	1976	1977	1978	1979
number of states:	29	31	20	24	29	25	28	32	28	28
foreign countries:	13	11	8	11	11	7	10	11	8	5

COMPARATIVE DATA ON MEMBERS (cont'd) - Fellowship Program only

States represented in 1979:

California	15	New Jersey	4
Colorado	1	New York	25
Connecticut	4	North Carolina	4
Flordia	1	Ohio	7
Georgia	2	Oklahoma	1
Illinois	5	Pennsylvania	8
Kansas	1	South Carolina	1
Louisiana	1	Tennessee	3
Maryland	2	Texas	4
Massachusetts	24	Utah	1
Michigan	1	Vermont	2
Minnesota	1	Virigina	1
Mississippi	1	Washington	3
Missouri	3	Wisconsin	2

Countries represented in 1979:

Canada	3
Korea	1
Israel	2
Japan	3
Sweden	1

Age of members:	1970	1971	1972	1973	1974	1975	1976	1977	1978	1979
under 20	33	27	25	13	16	14	19	12	10	14
20 to 24	95	100	86	88	89	87	88	82	79	74
25 to 29	32	35	41	40	2	33	28	37	32	40
30 to 34	6	10	7	4	2	3	4	5	8	5
35 to 39	3	1	2	1	0	0	0	1	1	0
40 and over	0	1	0	0	0	0	0	0	0	0
	169	174	161	146	139	137	139	137	130	133

Countries Represented in 1979 - ALL PROGRAMS

Canada	3	Japan	10
England	2	Korea	1
Haiti	3	Mexico	1
India	1	Sweden	1
Indonesia	1	USSR	2
Italy	2	Venezuela	1
Israel	2		

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BERKSHIRE MUSIC CENTER - 1979 SESSION

NAMED FELLOWSHIPS

Violins

Akos, Katherine	U.S. Components Incorporated Fellowship
Baker, Linda	William & Mary Greve Foundation, Inc. Fellowship
Beaulieu, Mark	Tom Brokaw WCRB/BSO Fellowship
Burket, Craig	Margaret Boyer Fellowship
Butler, Kathleen	Fromm Music Foundation Fellowship
Chou, Paul	Leonard Bernstein Fellowship
Damerau, Karen	Mr. & Mrs. Max Delson Fellowship
Field, Elizabeth	Ina & Eugene Schnell Fellowship
Haas, Isabel	Bradley Fellowship
Masame, Takako	Irene & David Bernstein Fellowship
Nicholeris, Diane	Helen & Lester Sobin Fellowship
Romanul, Victor	Dukakis-Dickson Family, WCRB/BSO Fellowship
Ruzicka, Carol	Adams Super Markets Corporation Fellowship
Sazer, Irene	Kandell Fellowship
Sherry, Sarah	Stanley Chapple Fellowship
Smedvig, Siri	Arthur Fiedler Fellowship
Tesar, Kathleen	Anna Gay Noe Fellowship
Thorley, Melissa	Fromm Music Foundation Fellowship
Thurmer, Harvey	Koussevitzky Music Foundation Fellowship
Tracy, Harold	Dr. & Mrs. Alexander B. Russell Fellowship
Weiss, Jerry	Anna Sternberg Fellowship
White, Darrow	Orleton Charitable Trust Fellowship
Wolfe, Gordon	Ada Holding Miller Fellowship

Violas

Askew, Pamela	Jane & William H. Ryan Fellowship
Busch, Cynthia	Berkshire Eagle Fellowship
Charlap, Valentina	Arthur M. Abell Fellowship
Elegino, Richard	Kimberly-Clark Foundation Fellowship
Geannelis, Pamela	C.D. Jackson Master Award Fellowship
Holzman, Carrie	Mead Corporation Fellowship
Karlin, Jan	Jason & Elizabeth Starr Fellowship
Leventhal, Amy	Fromm Music Foundation Fellowship
Mika, Timothy	Stephen & Persis Morris Fellowship
Wedell, Steven	Arthur Fiedler Financial Aid Fund Fellowship

Cellos

Blustein, Laura	Fromm Music Foundation Fellowship
Carrai, Phoebe	Olga Koussevitzky Memorial Fellowship
Curry, Michael	Dorothy & Montgomery Crane Fellowship
Knight, Katharine	Marian Voorhees Buttenheim Fellowship
Magill, Samuel	Aaron & Abby Schroeder Fellowship
Petty, Deborah	Claudette Sorel/Mu Phi Epsilon Fellowship
Seiver, Rebecca	Koussevitzky Music Foundation Fellowship
Simcox, Mark	Fromm Music Foundation Fellowship
Stevens, Susan	Harry & Mildred Remis Fellowship
Weis, Warren	C.D. Jackson Master Award Fellowship
Wexler, Mathias	Berkshire Bank & Trust Company Fellowship

Basses

Caplin, Robert	Berkshire County Savings Bank Fellowship
Garrett, Catherine	R. Amory Thorndike Fellowship
Pitts, Timothy	Leonard Bernstein Fellowship
Skavronski, Robert	John & Susanne Grandin Fellowship
Van Buren, Tye	Rosamond Sturgis Brooks Memorial Fellowship

Flutes

Bush, Robert	John Major Nalle Fellowship
Chesis, Linda	Geraldine R. Dodge Foundation Fellowship
Downey, Susan	Harry & Mildred Remis Fellowship
Milch, Iva	Mr. Peter Schweitzer Fellowship
Wiedmer, Anna-Marina	C.D. Jackson Master Award Fellowship

Oboes

Edwards, Valerie	Frelinghuysen Foundation Fellowship
Ridilla, Andrea	Fromm Music Foundation Fellowship
Sperry, Jennifer	Augustus Thorndike Fellowship
Strommen, Linda	Red Lion Inn Fellowship
Workman, Deborah	Frieda & Samuel Strassler Fellowship

Clarinets

Ardan, Laura	Union Federal Savings Fellowship
Flax, Laura	Fromm Music Foundation Fellowship
Hall, Laurel	U.S. Components Incorporated Fellowship
Hudgins, William	Koussevitzky Music Foundation Fellowship
Nishi, John	Leo L. Beranek Fellowship

Bassoons

Gaubatz, Lynn	Leo Wasserman Foundation Fellowship
McGovern, Timothy	Carlotta M. Dreyfus Fellowship
Sato, Atsuko	Mr. & Mrs. David B. Arnold, Jr. Fellowship
Storchheim, Lisa	Koussevitzky Music Foundation Fellowship

Horns

Achen, Eric	C.D. Jackson Master Award Fellowship
Boen, Jonathan	Seiji Ozawa Fellowship
Levin, Jonathan	David & Libby Casty Fellowship
Sebring, Richard	First Agricultural Bank Fellowship
Todd, Richard	Fromm Music Foundation Fellowship

Trumpets

Cohen, Justin	Armando A. Ghitalla Fellowship
Croley, Randell	Selly A. Eiseman Memorial Fellowship
Donato, James	Frank Stanley Beveridge Foundation Inc., Fellowship
Marsalis, Wynton	Hodgkinson Fellowship

Trombones

Isaacson, Lawrence	David R. & Muriel K. Pokross Financial Aid Fund Fellowship
Renshaw, Donald	Leonard Bernstein Fellowship
Rojak, John D.	Empire Brass Quintet Fellowship

Percussion

Druckman, Daniel	Leonard Bernstein Fellowship
Dwight, Dexter	Orleton Charitable Trust Fellowship
Trigg, William	Country Curtains Fellowship

Harps

Kourkoumelis, Carrie	Leonard Bernstein Fellowship
Schuster, Sarah	Kathleen Hall Banks Fellowship

Keyboard

Landrum, Brenda	Gina Bachauer Fellowship
Liepa, Yolanda	Wulsin Fellowship
Lustman, Julie	The Hon. & Mrs. Peter I.B. Lavan Fellowship
Peterson, Cynthia	Wulsin Fellowship
Pinkas, Sally	Leonard Bernstein Fellowship
Stillman, Judith Lynn	Wulsin Fellowship
Wolf, Eve	Wulsin Fellowship

Conductors

Edelson, Israel	Koussevitzky Memorial Fellowship
McTerry, Harry	Dmitri Mitropoulos Fellowship
Roskott, Carl	Leonard Bernstein Fellowship

Vocal Fellows

Blair, Halbert	Emil Friedlander Memorial Fellowship
Fulmer, Mimmi	High Fidelity/Musical America Fellowship
Hamilton, David	Hannah & Leonard Stone Foundation Fellowship
Jacobson, Ruth	Fromm Music Foundation Fellowship
Kibler, Keith	Lee Savings Bank Fellowship
Miller, Rodney	Stuart Haupt Fellowship
Santer, Renee	Stella H. Triest Memorial Fellowship
Vanterpool, Yvette	Leonard Bernstein Fellowship
Wagoner, Gloria	Seven Hills Fellowship
Weiner, Rickie	Stanley Chapple Fellowship
Willis, Diane	Berkshire Life Insurance Co. & Berkshire Hilton Inn Fellowship

Vocal Coaches

Amlin, Martin	Felicia Montealegre Fellowship
Jones, William	Asher J. Shuffer Memorial Fellowship

Composers

Asia, Daniel	ASCAP/Rudolf-Nissim Fellowship
Carl, Robert	Fromm Music Foundation Fellowship
Gach, Jay	Bruno Maderna Fellowship
Gustavson, Mark	Leonard Bernstein Fellowship
Jaffe, Stephen	Margaret Lee Crofts Fellowship
Lennon, John	Margaret Lee Crofts Fellowship
Lopez, Peter	Avery Claflin Memorial Fellowship
Thorne, Nicholas	Nikos Skalkottas Fellowship

BERKSHIRE MUSIC CENTER - 1979

FORWARDING ADDRESSES

Violins

Katherine Akos	Box 1352 Station 2, Amherst, MA 01002
Linda Baker	210 Glenmary Avenue, Cincinnati Ohio 45220
Mark Beaulieu	26 Radcliffe Road, Beverly, MA 01915
Craig Burket	246 South Huntington Avenue, Jamaica Plain, MA
Kathleen Butler	13 Haddon Road Wayne, NJ 07470
Min-Jae Chay	515 West 50th Street #32A New York NY 10019
Paul Chou	63 East Lake Road Skaneateles, NY 13152
Karen Dameron	1108 Lee House, Baits I Ann Arbor MI 48109
David Dyer	133 Harvard Avenue #9 Allston MA 02134
Elizabeth Field	724 Washington Street #3 Brookline, MA 02146
Isabel Haas	Obere Rombach 3,6900 Heidelbeig West Germany or Drottningvagen 16,18132 Lidingo, Sweden
Eiko Kato	6-19-13-505 Minami Karasuyama Setagaya-ku Tokyo, Japan
Takako Masame	3-1-9-501 Tamagawa Setagaya-ku Tokyo Japan
Sally Mermelstein	223 Park Street, Newton, MA 02158
Diane Nicholeris	14 Cornell Street, Braintree, MA 02184
Victor Romanul	90 Clinton Road, Brookline, MA 02146
Carol Ruzicka	13402 Union Avenue, Cleveland Ohio 44120
Irene Sazer	16 East Chase Street, Baltimore, MD 21202 #2R
Sarah Sherry	c/o Mittelmann, 90 Riverside Dr., NY, NY 10024 Apt. 11-E
Siri Smedvig	Eliot House, Harvard University, Cambridge, MA 02138
Kathleen Tesar	7514 Wooster Parkway, Parma, Ohio 44129
Melissa Thorley	1121 First Avenue, Salt Lake City, Utah 84103
Harvey Thurmer	8 Newsome Park Jamaica Plain, MA 02130
Randy Tracy	2738 South Depew Street Denver CO 80227
Jerry Weiss	360 Sumach Street, Toronto Ontario Canada
Darrow White	3417 East Fairfax Cleveland Heights, Ohio 44118
Gordon Wolfe	51 Royce Road, Newton Center, MA 02159
Diane Cummings	133 West Highland, Apt. A Phoenix, AZ 85013

Violas

Pamela Askew	40 Curtis Institute, 1726 Locust St. Phil., PA 19103
Cynthia Busch	#302 5841 Morrowfield Avenue, Pittsburgh, PA 15217
Valentina Charlap	19 Hearthston Lane, Monsey, NY 10952 or 23 Henry Street, Winchester, MA 01890
Richard Elegino	21422 Dolores Street, Carson, CA 90745
Pamela Geannelis	618 Whitney Avenue New Haven, CT 06511
Carrie Holzman	3765 Moore Street Mar Vista CA 90066
Jan Karlin	232 Foster Street #2, Brighton, MA 02135
Amy Leventhal	19 Woodside Circle, Hartford, CT 06105
Anne Lokken	1017 Napa Avenue, Berkeley, CA 94707
Timothy Mika	4711-C Scenic Drive, Newburgh, IN 47630
Steven Wedell	3350 Lakeshore Drive, Muskegon, MI 49441
Joyce Hansen	40 Kemble Street, Lenox, MA 01240

Cellos

Laura Blustein	10 Boylston Street Jamaica Plain, MA 02130
Phoebe Carrai	5 Plymouth Road, Wakefield, MA 01880
Michael Curry	941 Saint Marks Avenue, Westfield, NJ 07090
Katharine Knight	96 Monadnock Road, Chestnut Hill, MA 02167
Samuel Magill	The Shepherd School of Music, Rice University, Houston, Texas
Deborah Petty	P.O. Box 1258, Denton, Texas 76201 or University of Texas at Arlington, Music Dept., Arlington, Texas 76019
Rebecca Seiver	1422 Mt. Pleasant Road, Villanova, PA 19085
Mark Simcox	58 South Russell Street, Boston, MA 02114
Susan Stevens	279 East Madison, Elmhurst, IL 60126
Warren Weis	180 Claremont #59, New York, NY 10027
Mathias Wexler	OCMR 1127, Oberlin, Ohio 44074

Basses

Robert Caplin	Box 109, Canaan, NY 12029
Catherine Garrett	3055 N. Oakland #103, Milwaukee, WI 53211
Theodore Grille	44 Parkton Road, Jamaica Plain, MA 02130
Timothy Pitts	33 Gainsborough Street, Boston, MA 02115
Mikeal Price	2727 Hayden Street, Greensboro, NC 27407
Robert Skavronski	809 Joseph Avenue, N. Versailles, PA 15137
Tye Van Buren	P.O. Box 1453, Hendersonville, NC 28739

Flutes

Robert Bush	P.O. Box 58 Mountain City, TN 37683
Linda Chesis	8818 2nd Avenue, North Bergen, NJ 07047 or c/o Orchestra du Capitole, Theatre du Capitole, 31000 Toulouse, France
Susan Downey	c/o Flute Center of Boston, 395A Harvard St., Brookline, MA 02146
Iva Milch	461 Palmer Avenue, Teaneck, NJ 07666
Anna-Marina Wiedmer	4142 Münchenstein bei Basel, Oberwilerstr. 6, Switzerland or 20304 Glenbrae Dr., Saratoga, CA 95070

Oboes

Valerie Edwards	1148 Commonwealth Avenue #41, Allston, MA 02134
Andrea Ridilla	RD# 6 Box 261, Latrobe, PA 15650
Jennifer Sperry	2126 Pine Street, Philadelphia, PA 19401
Linda Strommen	1004 Keats Circle Oconomowoc, WI 53066
Deborah Workman	6633 Peck Road, Ravenna, Ohio 44266

Clarinets

Laura Ardan	27 West 72nd Street Apt. 208, New York, NY 10023
Laura Flax	301 West 108 Street, New York, NY 10025

Clarinets - cont.

Laurel Hall	3245 Arlington Avenue Muskegon, MI 49441
William Hudgins	205 Benjamin West Avenue, Swarthmore, PA 19081
John Nishi	76 Parnassus Road, Berkeley, CA 94708

Bassoons

Karla Ekholm	2295 17th Avenue, San Francisco, CA 94116
Lynn Gaubatz	1622 East Everglade, Odessa, Texas 79762
Timothy McGovern	607 Braeside Drive, Arlington Heights, IL 60004
Atsuko Sato	210 West 70th Street Apt. 610, New York, NY 10023
Lisa Storchheim	22921 Travis ElToro, CA 92630

Horns

Eric Achen	6224 Caminito Marcial, San Diego, CA 92111
Jonathan Boen	4904 Upland Drive, Rockford, IL 61108
Jonathan Levin	6 Russell Lane, West Hartford, CT 06117
Richard Sebring	277 Deacon Haynes Road, Concord, MA 01742
Richard Todd	c/o New Orleans Symphony, 203 Caroudelet #903 N.O., LA 70126
Jeff Von der Schmidt	217 Barranca Drive, Monterey Park, CA 91754

Trumpets

Justin Cohen	103 Segsbury Road, Williamsville, NY 14221
Randell Croley	Call Hollow Road Pomona NY 10970
James Donato	56 Lawrence Avenue, Avon, CT 06001 or 20 Oakview Terrace Jamaica Plain, MA 02130
Dana Kemp	517 Village Drive, El Cerrito, CA 94530
Wynton Marsalis	8318 Hickory Street, New Orleans, LA 70118

Trombones

Lawrence Isaacson	38 Brower Avenue, Woodmere, NY 11598
Glenn Mayer	c/o Yarbrough 125 Mansfield Street, New Haven, CT 06511
Donald Renshaw	4935 Queen Mary Road #206, Montreal, Quebec, H3W-1X4 Canada
John Rojak	228 West 71th Street Apt. 915 New York, NY 10023

Tuba

Mark Tetreault	c/o N.F. Wann, 904 Woodmont Lane, Lakeland, FL 33803

Percussion

Daniel Druckman	273 West 73th Street, New York, NY 10023

Percussion - cont.

Dexter Dwight	RD# 1 Box 230, Unadilla, NY 13849
James Gwin	20 Oakview Terrace, Jamaica Plain, MA 02130
Patrick McGinn	3055 N. Oakland Avenue #103, Milwaukee, WI 53211
Akira Tana	4170 Coulombe Drive, Palo Alto, CA 94306
William Trigg	140 Claremont Avenue #2A, New York, NY 10027
Associate	
Toshimasa Mizukoshi	10-9-703, Shin-Sen, Shibuya-Ku, Tokyo Japan

Harps

Carrie Kourkoumelis	607 Ashland Avenue, Santa Monica, CA 90405 or 13730-12nd Place N.E. Seattle, WA 98125
Sarah Schuster	6770 W. Manchester Beach Road, Fairview, PA 16415 or 116 Magnolia Drive, Cleveland, Ohio 44106

Keyboard

Brenda Landrum	1058 Big Bethel Road, Hampton, VA 23666
Yolanda Liepa	106 Dwight Street #33, New Haven, CT 06511 or 9905 Tradewind Court, Cincinnati, Ohio 45242
Julie Lustman	60 West 76th Street #2F, New York, NY 10023
Cynthia Peterson	13 Vassar Place, Scarsdale, NY 10583
Sally Pinkas	48 R.C. Kelley Street, Cambridge, MA 02138
Judith Stillman	194-35 L. 65th Crescent, Fresh Meadows, NY 11365
Eve Wolf	24 East 82, New York, NY 10028

Conductors

Israel Edelson	Abraham Stern Street 10/13 Jerusalem, Israel
Harry McTerry	P.O. Box 35125 Detroit, MI 48235
Carl Roskott	49 Club View Lane, Phoenix, MD 21131

Vocal Fellows

Halbert Blair	Box 488, Enka, NC 28728
Mimmi Fulmer	805 North Tioga Street, Itheca, NY 14850
David Hamilton	3008 South Woodward, Tulsa, OK 74114
Ruth Jacobson	711 Irving Place, Duluth, MN 55812
Keith Kibler	RD2, Gloversville, NY 12078
Rodney Miller	215 West 83rd Street #12A, New York, NY 10024
Renee Santer	23 West 73rd Street #611, New York, NY 10023
Yvette Vanterpool	3940 Bronx Blvd., Bronx, NY 10466
Gloria Wagoner	523 Valley Avenue, Bangor, ME 04401
Rickie Weiner	41 West 86th Street #5C, New York, NY 10024
Diane Willis	515 East Beacon Road, Lakeland, FL 33803

Vocal Associates

Robert Osborne	420 West End Avenue 12-A, New York, NY 10024
David Ripley	47 Whitman Street, West Somerville, MA 02144
Cynthia Rose	400 West 43rd Street Apt. 5F, New York, NY 10036
Mark Stingley	2346 Wesley, Salina, KS 67401
Susan Wright	5100 Horst Road, Baltimore, MD 21237

Vocal Coaches

Martin Amlin	51 Park Drive #27, Boston, MA 02215
William Jones	2785 Broadway #1-4, New York, NY 10025

Vocal Coach Associate

Gretchen Saathoff	824 Hayes Street, Burlington, Iowa 52601

Composers

Daniel Asia	771 West End Avenue Apt. 5A, New York, NY 10025
Robert Carl	1022 Swathmore Drive, N.W., Atlanta, GA 30327
Jay Gach	52 Bayview Avenue, Northport LI, NY 11768
Mark Gustavson	1019 Brookwood Drive, Arlington Heights, IL 60004
Stephen Jaffe	#2 Crum Ledge Lane, Swarthmore, PA 19081
John Lennon	5819 Holston Hills Road, Knoxville, TN 37914
Peter Lopez	2215 Santa Clara Street, Richmond, CA 94804
Nicholas Thorne	RFD 1 Marshfield, VT 05658

Conducting Seminar

Antonello Allemandi	Via Cosimo Del fante 8 Milano, Italia 20122
David Avshalomov	607 Ashland Avenue, Santa Monica, CA 90405 or 13730 42nd Place N.E., Seattle, WA 98125
Eduardo Diazmunoz	Plaza Rio de Janeiro 56-107, Mex. 7, DF, Civpad De Mexico
Felikc Kruglikov	c/o Tania Walker, 140 Riverside Drive, NY, NY 10024
Francesco Leonetti	via del Batuino 51, Roma 00187 Italy
Harry Lyth	107 Dorset Road, Bexhill-on-sea Sussex, England or Breitestrasse 42, 1000 Berlin 33, West Germany
Pheroze Mistri	Erdbergstr 82/8, 1030 Vienna, Austria
Jahja Mursalim	470 Prospect Street #46, New Haven, CT 06511
Donald Orr	Lotterstr. 21 D-4500 Osnabruck, West Germany
Eiji Oue	102 Gainsborough Street #1B, Boston, MA 02115
Dominique Roggen	Alpenweg 12, CH-3110 Munsingen, Switzerland
George Rothman	258 Riverside Drive Apt. 7C, New York, NY 10025
Thomas Toscano	162 Wachusett Street, J.P., MA 02130

Librarian

Bruce Creditor	17 Leonard Road, Sharon, MA 02067

Conducting Auditors

Kei Ishikawa	IGUSA 1-38-13 Suginami, Tokyo Japan
Jonathan Kleid	2411 Cipriani Blvd. Belmont CA 44002 or Box 6715 NT, Denton, Texas 76203
David Schimmel	9818 Dalecrest #2066, Dallas, Texas 75220
Larry Wolfe	c/o BSO

Stage Crew

Douglas Q. Whitaker	152 Turner Road, Holliston, MA 01746

Listening and Anaysis

Michel Jolyde Lotbiniere	36 Belvedere Crescent, Ottawa, Canada KIM 2Q4
Ted Kuhn	58 Spring Lane, Chappaqua, NY 10514
Kent Jones	64 Bartlett Avenue, Pittsfield, MA 01201
Joanna Greenwood	Rookery Cottage, Breamore, Fordingbridge, Hampshire, England
Stephen Judson	135 Central Park West, New York, NY
Robin Freund	600 Kingsley Drive, Ventnor, NJ 08406
Michael Jarrell	83 Rue de Lausanne, 1202 Geneve, Switzerland
Jill Talve	Gracemere Tarrytown, NY 10591
Michael Robinson	1760 Merikoke Avenue, Wantagh, NY 11793
Julio Racine	Holy Trinity School, P.O. Box 857 Port-au-Prince Haiti, W.I.
Lilian Delmonte	440 East 62nd Street, 7E, New York, NY 10021
Deborah Galembo	125 West 16th Street, New York NY 10011
Anne Rasmussen	15 Stoneleigh Center, Rochester, NY 14618
Rose Marlowe	c/o Lindsay 1040 Park Avenue, NY NY 10028
Paulo Bellonia	5457 Coolbrooke, Montreal P. Quebec, Canada
JoseCoelho de Almeida Jr.	203 West 107th Street #7B, New York, NY
Nancy Whitaker	152 Turner Road Apt. 20, Holliston, MA 01240
Gordon Raphael	212 Adair Street Apt. E-2, Decatur, GA 30030
Susan Lidstone	10 Pinto Drive, Pittsfield, MA 01201
Julie Teltser	169 Westervelt Avenue, Tenafly, NJ 07670
Roberta MacKinnon	124 Temple Street, West Roxbury, MA 02132
William A. Selke	Stockbridge, MA 01262
Marcia Smith	66 Oxbow Road, Concord, MA 01742
Naomi Sue Field	Maplewood Farm, WT. Mountain Road, Cheshire, MA 01225
Harriet Goodhart	27 Phillimore Gardens, London W8 7Q6, England
Jennifer Rockwell	1370 Frontenac Avenue, Sunnyvale, CA 94087

Piano Technician

Margaret Errington	4 Vrsino Place, Elizabeth, NJ 07208

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

YOUNG ARTIST INSTRUMENTAL PROGRAM - 1979

Albrecht, Hannah violin, 'Hannah'	59 Harper Drive Pittsford, NY 14534	(716) 385-2600
Almond, Frank violin, 'Frank'	8331 Mono Lake Drive San Diego, CA 92119	(714) 463-1459
Amadi, Lori horn, 'Lori'	2203 Panama St. Philadelphia, PA 19103	(215) 732-2756
Barton, Leslie LeAnn violin, 'Leslie'	S. 2510 Manito Blvd. Spokane, WA 99203	(509) 624-2404
Bennion, Karl cello, 'Karl'	1310 Bay Laurel Dr. Menlo Park, CA 94025	(415) 322-2685
Bristol, Robert D. clarinet, 'Bob'	338 Castlewood Dr. Devon, PA 19333	(215) 647-9392
Bulger, James A. oboe, 'James'	1214 E. 121 St. Tacoma, WA 98445	(206) 531-0177
Chang, Joyce M. violin, 'Joyce'	60 Hodges Ave. Taunton, MA 02780	(617) 822-3665
Corrigan, Bruce percussion, 'Bruce'	3441 W. 46 St. Indianapolis, IN 46208	(317) 291-4629
Daniels, David violin, 'David'	12534 Otsego St. North Holywood, CA 91607	(213) 984-3601
D'Avanzo, Michael cello, 'Michael'	50 Elton St. Providence, RI 02906	(401) 751-3102
Detweiler, David Trumpet, 'David'	9607 Pembroke Place Vienna, VA 22180	(703) 281-4966
Dewey, Sarah violin, 'Sarah'	2104 Brandywine St. Philadelphia, PA 19130	(215) 561-5668
DiMinno, Marc piano, 'Marc'	77 Ivy Rd. Plainville, CT 06062	(203) 747-6372
Elliott, Ann violin, 'Ann'	P.O. Box 1322 Sackville, N.B. Canada E0A 3C0	(506) 536-2313
Feinsilver, Evan cello, 'Evan'	30 Mevo Hama'avaq French Hill, Jerusalem ISRAEL	02-818596
Fine, Grant trumpet, 'Grant'	210 Reservoir Rd. Brookline, MA 02167	(617) 739-2043
Fink, Kristine R. violin, 'Kristine'	7 Briarwood Drive Athens, OH 45701	(614) 593-8154

Fitzwilliam, James M. violin, 'Jim'	R.D.#3 Box 100 Plattsburgh, NY 12901	(518) 563-5218
Garnier, Marguerite Marjorie violin, 'Marjorie'	Holy Trinity School Box 857 Port au Prince, Haiti	6-2409
Garriques, Margaret Ruth violin, 'Peggy'	776 Prospect Ave. Elmhurst, IL 60126	(312) 832-7093
Gilmar, Elyssa cello, 'Elyssa'	219 Meetinghouse Lane Merion Station PA 19066	(215) MO4-6893
Goldberg, Marc D. bassoon, 'Marc'	87 Morton Blvd Plainview, NY 11803	(516) 938-4407
Gomez, Miquel N. trombone, 'Miquel'	36 Cherry St North Adams, MA 01247	(413) 662-2395
Gordon, Alan viola, 'Alan'	535 Ash ST Winnetka, IL 60093	(312) 446-5716
Griffith, Clark piano, 'Clark'	301 E Desert Park Lane Phoenix, AZ 85020	(602) 944=7290
Haid, Karen flute, 'Karen'	1931 Oakwood Pkwy. Union, NJ 07083	(201) 687-3105
Hammann, Mary viola, 'Mary'	Route 1 Orrtanna, PA 17353	(717) 334-4488
Hanulik, Christopher string bass, 'Chris'	8 Robin Hill Rd Westport, CT 06880	(203) 259-0284
Harvey, David percussion, 'Dave'	79 Wedge St Lowell, MA 01851	(617) 458-8567
Holland,Nancy viola, 'Nancy'	1821 Westmoreland St McLean, VA 22101	(703) 356-0865
Houston, Ronald viola, 'Ron'	15 Norfield Woods Rd Weston, CT 06883	(203) 227-7152
Hunter, Bruce violin, 'Bruce'	12 Garden St Cambridge, MA 02138	(617) 354-8945
Inman,Tracy violin,'Tracy'	426 23rd Place NE Washington DC 20002	(202) 396-5244
Izzo, Alexander John cello, 'Alex'	900 Butternut St., NW Washington DC 20012	(202) 829-6470
Jackson, Annie viola, 'Annie'	1255 Oates St NE Washington DC 20002	(202) 399-1564
Jackson, Steve Clarinet, 'Steve'	1357 E. 56th St. Chicago, IL 60637	(312) 493-0625

Johnson, Kimberly flute, 'Kim'	1203 E Rosemont Dr. Oak Harbor, WA 98277	(206) 675-5742
Jones, Kirk Alan bass trombone, 'Kirk'	223 Sherman Ave Coeur d'Alene, ID 83814	(208) 664-5104
Judd, Deborah Ann viola, 'Debbie'	119 Gray St Huntington, CT 06484	(203) 929-4951
Kay, Erika A. tuba, 'Erika'	156 Millbrook Circle Norwood, NJ 07648	(201) 768-8584
Kramer, Laura cello, 'Laura'	19040 Overlook Rd Los Gatos, CA 95030	(408) 354-6798
Levy, Todd clarinet, 'Todd'	62 Hillcrest Rd. Martinsville, NJ 08836	(201) 356-6565
Lichtman, Alan percussion, 'Alan'	11002 Wheeler Dr Silver Spring, MD 20901	(301) 593-8706
Maday, Jerome A. III bass, 'Jerry'	2933 South 43rd St Milwaukee, WI 53219	(414) 541-4351
Mark, Andrew cello, 'Andy'	575 Maddock Rd. Springfield, PA 19064	(215) 544-0251
Maroney, Shannon viola,'Shannon'	516 Cedar St NW Washington, DC 20012	(202) 882-3424
McCutcheon, Danielle violin, 'Danielle'	501 NW 178th Place Seattle, WA 98177	(206) 546-1589
Merrill, Joseph R. trumpet, 'Joe'	RFD#1 Box 236 West Buxton, ME 04093	(207) 642-3448
Milgram, Laura Jean viola, 'Laura'	5100 Highbridge St. Apt. 6E Fayetteville, NY 13066	(315) 637-5561
Miller, Julie viola,'Julie'	PO Box 88606 Dunwoody, GA 30338	(404) 992-9910
Nanevicz, Tania violin, 'Tania'	3865 Mumford Pl Palo Alto, CA 94306	(415) 494-0859
Olshausen, Ronald G. trombone, 'Ron'	5321 Golden Gate Ave. Oakland, CA 94618	(415) 547-2970
Owen, Kevin apprentice conductor, 'Kevin'	91 Baldwin Ave Fulton, NY 13069	(315) 592-7077
Paul, Ephraim bassoon, 'Ephi'	771 Vernon Ave. Glencoe IL 60022	(312) 835-1403

Pavsner, Elisabeth viola, "Liz"	19270 Eldridge Lane Southfield, MI 48076	(313) 642-4995
Porter, Joanne S. violin, "Joanne"	16 July Rd. Sudbury, MA 01776	(617) 443-2580
Porter, Roosevelt III double bass, "Ricky"	964 Marietta Ave. Norfolk, VA 23513	(804) 853-7245
Perrault, Raoul violin, "Rudy"	Holy Trinity School Box 857 Port-au-Prince, Haiti	2-0340
Rendon, Mark B. percussion, "Mark"	3643 Veazey St. N.W. Washington, DC 20008	(202) 244-8289
Richman, Lucas violin, "Lucas"	5114 Del Moreno Dr. Woodland Hills, CA 91364	(213) 340-2306
Ring, Jonathan french horn, "Jon"	501 Tivoli Ave. Coral Gables, FL 33143	(305) 666-9935
Rodman, Elizabeth flute, "Betsy"	207 Winchester St. Brookline, MA 02146	(617) 232-6085
Romano, Elisabeth bassoon, "Lisa"	409 Greenbush Rd. Blauvelt, NY 10913	(914) 358-4443
Ryan, Cynthia Anne viola, "Cindy"	1301 S. Tyrol Trails Golden Valley, MN 55416	(612) 377-0949
Sadilek, Ruth violin, "Ruth"	4542 SW Taylors Ferry Rd. Portland, OR 97219	(503) 246-4597
Scanlon, John viola, "John"	Royal Crest Estates Apt. #10 Fall River, MA 02720	(617) 678-9645
Scarlott, Katherine 'cello, "Kate"	44 Wesskum Wood Rd. Riverside, CT 06878	(2030 637-3134
Shapiro, Daniel piano/app. conductor, "Daniel"	4004 Bouton Dr. Lakewood, CA 90712	(213) 636-7031
Silon, Theodore C. percussion, "Ted"	35 N. West St. Allentown, PA 18102	(215) 437-6845
Silverman, Jonathan D. double bass, "Jon"	60 Mill St. Box 307 Westwood, MA 02090	(617) 762-8290
Sims, David Brian 'cello, "David"	1104 Eastwood Fayetteville, AR 72701	(501) 521-2748
Slone, Mary Diane violin, "Diane"	349 Melbourne Way Lexington, KY 40502	(606) 278-7962
Smiley, Dawn Marie oboe, "Dawn"	P.O. Box 339 Wallkill, NY 12589	(914) 895-2307

Sternad, Pamela Jean violin, "Pam"	18415 30th Place North Wayzata, MN 55391	(610) 473-0004
Szymanski, Alice V. 'cello, "Alice"	2938 Longshore Ave. Philadelphia, PA 19149	(215) 332-4775
Tibbetts, Lisa violin, "Lisa"	26 Loughran Ave. Stamford, CT 06902	(203) 322-6243
Tipton, Noel Martin III french horn, "Marty"	570 Westfield Ave. Westfield, NJ 07090	(201) 232-2372
Tortolano, Allegra violin, "Allegra"	Box 93 Underhill, VT 05489	(802) 899-3564
Turner, Ivy 'cello, "Ivy"	Box 100 Palisades, NY 10964	(914) 359-4220
Viglielmo, Marc violin, "Marc"	163 Nenue St. Honolulu, Hawaii 96821	(808) 373-1560
Wakao, Keisuke oboe, "Kay"	5-36-10 Kitazawa Setagaya-Ku, Tokyo 155 Japan	Tokyo (03) 468-0885
Walker, Mark 'cello, "Mark"	1575 Gilmore St. Mt. View, CA 94040	(415) 967-0152
Weinberg, David viola, "David"	850 W. 43 Court Miami Beach, FL 33140	(305) 538-7183
Whorf, Peter violin, "Peter"	669 Rivenoak Birmingham, MI 48008	(313) 644-7927
Woolley, Stacey G. violin, "Stacey"	2524 Mustang Dr. Cincinnati, OH 45211	(513) 661-7640
Yelanjian, Sue Ann double bass, "Sue"	625 Michigan South Milwaukee, WI 53172	(414) 762-7297
Young, Owen C. 'cello, "Owen"	5425 Forbes Ave. Pittsburgh, PA 15217	(412) 422-9202

Mitri, Irene "Irene"
3350 Franklin Rd.
Bloomfield Hills, MI 48013
violin (313) 335-5250

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
YOUNG ARTISTS PIANO PROGRAM - 1979

Acre, Amira "Amira"	20 Banff Dollard Des Ormeaux, Quebec Canada H9A 2C1	(514) 683-9515 (or (514) 683-3311)
Angelini, Margaret "Margaret"	117 Winter St. Ashland, MA 01721	(617) 881-4765
Baker, Theodore "Ted"	101 W. Possum Hollow Rd. Wallingford, PA 19086	(215) 006-5895
Blount, Robert H.	1317 Maryland Ave. Washington, DC 20002	(202) 397-2024
Carr, Robert "Robert"	1312 Holly Point Rd. Virginia Beach, VA 23454	(804) 481-6130
Colton, Andrew "Andrew"	158 Salisbury Rd. Brookline, MA 02146	(617) 277-5347
Cook, Jeremy "Jeremy"	Zora Lane Stamford, CT 06903	(203) 322-7549
Freisinger, Peter "Peter"	436 Revere Beach Pkwy. Revere, MA 02151	(617) 284-5617
Fultz, Allison "Allison"	37 Romano Dr. Dumont, NJ 07628	(201) 385-5999
Gliksberg, Inna "Inna"	175 Kent St. Apt. #1 Brookline, MA 02146	(617) 734-4869
Gordon, Judith "Judy"	3504 Seven Mile Lane Baltimore, MD 21208	(301) 764-0807
Hillis, James "Jamie"	6228 Winnebago Rd. Bethesda, MD 20016	(301) 229-3248
Khachadurian, Cynthia "Cynthia"	22 Philip Dr. Princeton, NJ 08540	(609) 924-4112
Lewis, Michael "Michael"	84 Main St. Hopkinton, MA 01748	(617) 435-5103
Ormseth, Tor "Tor"	405 North Salisbury St. West Lafayette, IN 47906	(317) 434-5815
Scheidel, Susan "Susan"	97 Orchard Hill Dr. South Windsor, CT 06074	(203) 644-8877
Simon, Robert "Robert"	8 Beechwood Lane Westport, CT 06880	(203) 226-5975
Snell, Keith "Keith"	1123 Sanders Dr. Moraga, CA 94556	(415) 376-1460
Wang, Esther "Esther"	1 Taft St. Playa Grande Apt.1-E San Juan, PR 00911	(809) 723-7603

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
HARP STUDIES PROGRAM 1979

Albright, Margaret "Margaret"	2400 W. Berwyn Rd. Muncie, IN 47304	(317) 288-0139
Bessman, Ruthanne "Ruthanne"	113 Ozark Tr. Madison, WI 53705	(608) 233-5626
Brannock, Mary Beth "Beth"	2061 Urban St. Winston-Salem, NC 27107	(804) 488-3764
Burrell, Catherine "Catherine"	56 Grandview Place North Caldwell, NJ 07006	(201) 228-1288
Gatta, Maria "Maria"	4 Berkley Rd. Scotia, NY 12302	(518) 399-3376
Lo, Margaret "Margaret"	30215 Stellamar Dr. Birmingham, MI 48010	(313) 647-5987
Panzer, Elizabeth "Elizabeth"	400 Marlborough St. Boston, MA 02115	(617) 266-1653
Ritscher, Ellen "Ellen"	3147 Wood Valley Rd., NW Atlanta, GA 30327	(404) 237-1739
Seeman, Faye "Faye"	1284 Woodside Dr. Freeport, IL 61032	(815) 232-8532
Staneslow, Sunita "Sunita"	3189 W. Owasso Blvd. St. Paul, MN 55112	(612) 484-4637
Starks, Winifred "Winifred"	404 Northwest 26th St. Winston-Salem, NC 27105	(919) 725-3157
Stern, Karen "Karen"	16 Bradford Rd. Edison, NJ 08817	(201) 549-5115
Travis, Karen "Karen"	923 Millbrae Ave. Millbrae, CA 94030	(415) 692-3396
Willett, Kimberlee "Kimberlee"	4922 Showalter Rd. Roanoke, VA 24017	(703) 362-2732
Wright, Maia "Maia"	8015 Leader Houston, TX 77036	(713) 774-4368

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
APPLIED MUSIC PROGRAM 1979

Akamichi, Daryl "Daryl", clarinet	935 So. Catalina St. Los Angeles, CA 90006	(213) 385-9517
Aldrich, Frederick "Fred", french horn	6015 Woodland Terrace McLean, VA 22101	(703) 536-5818
Anderson, Gail "Gail", clarinet	27 George St. Medford, MA 02155	(617) 391-4392
Aponte, Danilo "Danilo", string bass	Urb. Las Palmas, Av. Barquisiueto Qta. San Jose, Caracas, Venezuela	
Bedjai, Michele "Shelley", clarinet	19456 Santa Rita Tarzana, CA 91356	(213) 345-1952
Bengel, Janice "Janice", flute	17284 SE Oatfield Rd. Milwaukie, OR 97222	(503) 654-0875
Brinker-Wessel, David "David", clarinet	666 Shady Lane Fairfield, OH 45014	(513) 868-9829
Bruss, Cindy "Cindy", clarinet	Rt. 1 Minnesota City, MN 55959	(507) 454-2612
Canales, Cristina E. Cabello "Cristi", flute	1219 Market St. Laredo, TX 78040	(512) 723-6777
Carr, Debra "Debra", oboe	Red Oak Hill Willington, CT 06279	(203) 487-1446
Dorsey, Jeannine "Jeannine", oboe	31 Haendel St. Binghamton, NY 13905	(607) 797-2076
Farmer, Patricia "Patricia", violin	45 Knollwood Circle North Kingstown, RI 02852	(401) 884-3303
Flanagan, Richard "Richard", percussion	27 Woodland Drive Staunton, VA 24401	(703) 886-0695
Giampietro, Teresa "Teresa", violin	1432 Newton St. N.E. Washington, DC 20017	(202) 526-1166
Goucher, Lynn "Lynn", violin	13 Hale Ave. Milford, MA 01757	(617) 473-8294
Hara, Burt "Burt", clarinet	2455 Achilles Dr. Hollywood, CA 90046	(213) 876-5600
Harris, John "John", french horn	3 Tanglewood Dr. Lexington, KY 40505	(606) 299-5702
Holovnia, Lisa "Lisa", violin	19 Wesleyan St. Shrewsbury, MA 01545	(617) 842-8754
Hsu, Diane "Diane", flute	6545 - 48th Ave. N.E. Seattle, WA 98115	(206) 524-9748

Kasel, William "Bill", trumpet	954 Pleasure Rd. Lancaster, PA 17601	(717) 394-2419
Keller, Lisa "Lisa", french horn	333 North Holly St. Elizabethtown, PA 17022	(717) 367-1494
King, Alisha "Alisha", clarinet	77 Towerview Dr. Trumbull, CT 06611	(203) 261-2844
Landis, Nancy "Nancy", flute	109 S. Willard Ave. Hampton, VA 23663	(804) 722-1289
Lane, Miriam "Mira", flute	25 Arbor Lane Merrick, NY 11566	(516) 868-1269
Lee, Yu-Hui Tamae "Tamae", violin	7-12-13 Okusawa Setagaya-ku, Tokyo 158, Japan	(03) 702-2736
Leong, Georgianne "Gigi", flute	2237 NE Stanton Portland, OR 97212	(503) 284-2592
Lopata, Nan "Nan", clarinet	RD#3 Box 561 Boyertown, PA 19572	(215) 689-5430
Mansell, Bradley "Brad", 'cello	1445 Parke Dr. Sharon, PA 16146	(412) 346-3686
Mednick, Jonathan "Jon", trumpet	66 Woodbrook Rd. White Plains, NY 10605	(914) 946-3645
~~Mitri, Irene "Irene", violin~~	~~3350 Franklin Rd.~~ Bloomfield Hills, MI 48013	~~(313) 335-5250~~
Monahan, Alan "Alan", bassoon	1950 Pennsylvania St. Allentown, PA 18104	(215) 435-5609
Nadreau, Jeanne "Jeanne", violin	1843 NW 201st Seattle, WA 98177	(206) 542-8530
Odom, Leslie "Leslie", oboe	4975 Wilbur Rd. Martinsville, IN 46151	(317) 342-5116
Orbovich, Donna "Donna", flute	471 Lovers Lane Steubenville, OH 43952	(614) 264-7613
Piccinini, Marina "Marina", flute	25 Paton St. St. John's, Nfld., Canada A1B 3E8	(709) 579-9984
Potter, Michael "Mike", 'cello	3208 Mason Ave. Las Vegas, NV89102	(702) 878-5695
Rogers, Ellen "Ellen", french horn	Box 22 Sand Lake, NY 12153	(518) 674-5298
~~Rossi, Gloria "Gloria", violin~~	~~514 West Glen Drive~~ Youngstown, OH 44512	~~(216) 782-3418~~
Rycenga, Clara "Clara", oboe	61 Pepperidge Circle Fairfield, CT 06430	(203) 335-9347

Scott, David "David", trumpet	505 E. Hanna St. Greencastle, IN 46135	(317) 653-9685
Somlyo, Lauren "Laurie", oboe	205 West End Ave. New York, NY 10023	(212) 877-1670
Spuria, Mark "Mark", clarinet	52 Evergreen Lane Carlisle, MA 01741	(617) 369-4974
Striplen, Anthony "Tony", clarinet	3008 Laurel Drive Bakersfield, CA 93304	(805) 831-0224
Thayer, Phyllis "Phyll", flute	460 Kerr Lane Springfield, PA 19064	(215) 544-2852
Walp, Allison "Allison", flute	183 Tilden Rd. Scituate, MA 02066	(617) 545-4821
Warketin, Mark "Mark", trumpet	2638 Talmadge Rd. Toledo, OH 43608	(502) 636-5817
Wells, Steve "Steve", trumpet	Rt. 1 Box 313 Colbert, WA 99005	(509) 466-6238
Wetmore, Cynthia "Cindy", clarinet	2184 N. Rosewood Lane St. Paul, MN 55117	(612) 633-7811
Worland, Joy "Joy", french horn	2510 Ash Lane South Bend, IN 46614	(219) 234-2085

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
YOUNG ARTISTS VOCAL PROGRAM 1979

Adams, Anne "Anne", soprano	2215 Harcourt Dr. Cleveland Heights, OH 44106	(216) 721-6966
Alavosus, Timothy "Tim", bass	6 Spring St. Westborough, MA 01581	(617) 366-8405
Alexander, Andrew "Andrew", baritone	27 Cushing Ave. Belmont, MA 02178	(617) 366-8405
Bodman, Taylor "Taylor", bass	1336 30th St., N.W. Washington, DC 20007	(202) 737-2065
Boesel, Kyle "Kyle", soprano	65 Cressbrook Rd. Concord, MA 01742	(617) 369-0152
Bresley, Thomas "Tom", tenor	8200 Zenith Ave. South Bloomington, MN 55431	(612) 831-8375
Campbell, Robin "Robin", baritone	10 Shalimar Dr. Rochester, NY 14818	(716) 244-6446
Caporizzo, Todd "Todd", tenor	1260 Westover Rd. Stamford, CT 09602	(203) 323-2739
Cummings, Ann "Ann", alto	15 Diman Place Providence, RI 02906	(401) 751-4646
Duggan, Ann "Ann", mezzo-soprano	18 Nye Ave. Acushnet, MA 02743	(617) 995-0785
Erp, Charlotte "Charlotte", soprano	1313 Stadium Dr. Seymour, IN 47274	(812) 522-5264
Farrell, Jennifer "Jenni", soprano	4208 Campbell St. Sandusky, OH 44870	(419) 627-8894
Fink, Robert "Bob", baritone	11 Woburn St. Medford, MA 02155	(617) 391-4536
Flory, Anita "Anita", soprano	23 Winter St. Fitchburg, MA 01420	(617) 342-9712
Frosch, Emily "Emily", alto	15 West 75 St. New York, NY 10023	(212) 873-7126
Garden, Beth "Beth", soprano	1519 Lucille Pkwy. N.W. Gig Harbor, WA 98335	(206) 858-3209
Ginwala, Cyrus "Cyrus", tenor	60 Stonybrook Rd. Belmont, MA 02178	(617) 484-1493
Greenberg, Russell "Russ", bass	47 Dolphin Rd. Newton Centre, MA 02159	(617) 527-3508
Holifield, Victor "Victor", tenor	2006 Crestdale Houston, TX 77080	----------

Hollis, Aidan "Aidan", bass	3630 Mountain St. Montreal, Quebec, Canada H3G 2A8	(514) 849-4089
Humiston, Judith "Judy", soprano	5814 Ridgewood Dr. Western Springs, IL 60558	(312) 246-5293
Johnson, Brett "Brett", tenor/baritone	469 Margo Lane Berwyn, PA 19312	(215) 647-5788
Jones, Lynn "Lynn", soprano	2857 Spalding Dr. Dunwoody, GA 30338	(404) 394-5081
Judson, Stephen "Steve", tenor	955 Park Ave. New York, NY 10028	(212) 288-7078
Kaledin, Elizabeth "Liz", soprano	5 Watson Rd. Lexington, MA 02173	(617) 862-0614
Kaneb, Katherine "Kathy", soprano	24 Colonial Way Weston, MA 02193	(617) 891-6519
Livingston, Kimberly "Kim", alto	1954 River Falls Dr. Kingwood, TX 77339	(713) 293-9463
Loynes, Janet "Janet", mezzo-soprano	242 South Compo Rd. Westport, CT 06880	(203) 227-4814
Manuszewski, Kim "Kim", mezzo-soprano	38 Judith Dr. Cheektowaga, NY 14227	(716) 657-0685
Morse, Julie "Julie", soprano	118 Kirkstall Rd. Newtonville, MA 02160	(617) 969-5923
Neuburg, Amy "Amy", soprano	14015 Crest Hill Lane Silver Spring, MD 20904	(301) 384-8288
Papke, Karen "Karen", alto	115 Westover Dr. Oak Ridge, TN 37830	(615) 482-1627
Pease, Jennifer "Jennifer", mezzo-soprano	10 Coolidge St. Sherborn, MA 01770	(617) 653-3187
Peebles, Priscilla "Priscilla", alto	27006 Meadowbrook Detroit, MI 48239	(313) 532-7722
Pinkus, Penny "Penny", alto	1745 Marlborough Dr. N.E. Dunwoody, GA 30338	(404) 394-7197
Ricketts, Miriam "Miriam", soprano	3416 Irving Ave. So. Minneapolis, MN 55408	(612) 825-1717
Rothman, Eve "Eve", soprano	185 East 85 St. New York, NY 10028	(212) 348-6002
Sadler, Joel "Joel",bass	5 Melby Rd. Attleboro, MA 02703	(617) 222-4654
Sapiro, Joan "Joan", soprano	72 Caputo Rd. North Branford, CT 06471	(203) 484-0560

Segal, Elisa "Elisa", soprano	714 Kendrick St. Philadelphia, PA 19111	(215) 725-1408
Schwartz, Deborah "Debbie", soprano	211 Central Park West New York, NY 10024	(212) 874-6937
Truss, Tom "Tom", tenor	7006 Brookville Rd. Chevy Chase, MD 20015	(301) 657-9185
Vento, Rosa "Rosa", mezzo-soprano	1822 S.W. 104 Place Miami, FL 33165	(305) 552-7630
Weiss, Madelyn "Madelyn", soprano	11701 Auth Lane Silver Springs, MD 20902	(301) 593-1699
Weiss, Sarita "Sarita", soprano	9701 Branchleigh Rd. Randallstown, MD 21133	(301) 655-3940
Weissman, Diane "Diane", soprano	2251 Westridge Rd. Los Angeles, CA 90049	(213) 472-3260
Young, Patrick "Pat", baritone	308 - 107th Ave., N.E. Blaine, MN 55434	(612) 757-4997
Zeller, Margaret "meg", alto	89 Anlyn Dr. Lewisburg, PA 17837	(717) 523-8721
Zimbler, Shari "Shari", alto	143 Milburn Ave. Baldwin, NY 11510	(516) 623-1438

Servetnick, Dan C., "Danny"
1002 Ripley St.
Phila., PA 19111
(215) 745-0665
Baritone

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
EMPIRE BRASS QUINTET SYMPOSIUM 1979

Allen, Amy "Amy", french horn	13109 Westchester Trail Chesterland, OH 44026	(216) 729-7098
Anderson, David "Dave", trumpet	160 Crestvue Manor Drive Pittsburgh, PA 15228	(412) 531-1584
Baker, Joshua "Josh", french horn	10800 Georgetown Pike Great Falls, VA 22066	(703) 759-3790
Blossom, Robert "Bob", trombone	36 Schofield Rd. Cohasset, MA 02025	(617) 383-9314
Brahm, Elizabeth "Liz", trumpet	187 Highland St. Worcester, MA 01609	(617) 754-9082
Brown, Velvet "Velvet", tuba	32 Parole St. Annapolis, MD 21401	(301) 266-8357
Budin, Jeffrey "Jeff", trombone	3324 Beethoven St. Los Angeles, CA 90066	(213) 390-6429
Burris, David "Dave", trombone	2975 Jackson Ave. Coconut Grove, FL 33133	(305) 448=1862
Carr, Cynthia "Cindy", french horn	1 Branch Brook Rd. White Plains, NY 10605	(914) 682-9736
Charbonneau, Peter "Peter", trumpet	P.O. Box 73 Rockport, ME 04856	(207) 236-8783
Ciccimaro, Catherine "Cathy", french horn	743 Mueller Rd. Warminster, PA 18974	(215) 672-9860
~~Coble, William~~ ~~"Bill", trumpet~~	~~102 David Dr.~~ ~~No. Syracuse, NY 13212~~	~~(315) 458-4098~~
Cook, Christopher "Chris", trumpet	2424 E. 42nd Spokane, WA 99203	(509) 448-9641
Cooper, David "Dave", french horn	5810 S.W. 89 Ave. Miami, FL 33173	(305) 596-0810
Court, James "Jim", tuba	18681 Osborne Rd. Lakeville, IN 46536	(219) 784-8242
Dayton, Melissa "Melissa", french horn	171 North Salem Rd. Ridgefield, CT 06877	(203) 438-3644
De Carlo, Kenneth "Kenneth", trumpet	238 Oceanview Ave. Brooklyn, NY 11235	(212) 648-8948
DiFulco, Mary "Mary", tuba	5880 SW 53 Terrace Miami, FL 33155	(305) 661-0528
Eklund, Steve "Steve", trumpet	144 Locust Lane Chagrin Falls, OH 44022	(216) 247-3628

Fay, Joanne "Fay", trombone	31 Sorrento St. Providence, RI 02909	(401) 351-6076
Feldman, Sam "Sam", tuba	3900 Greystone Ave. Bronx, NY 10463	(212) 796-8875
Flanagan, Marjorie "Margie", tuba	1107 Edgemoor Ave. Kalamazoo, MI 49008	(616) 382-0230
Fuchs, William "Billy", tuba	307 E. 78 St. 4E New York, NY 10021	(212) 794-1386
Gaiser, Timothy "Tim", trumpet	2928 Carolina N.E. Albuquerque, NM 87110	(505) 881-2657
Gustely, Jon "Jon", french horn	2823 Bayview Dr. Alameda, CA 94501	(415) 521-7560
Hajian, Chris "Chris", trumpet	86-33 Palo Alto St. Holliswood, NY 11423	(212) 465-3540
Halloin, Beth "Beth", french horn	850 Marquette Ave. Green Bay, WI 54304	(414) 499-8656
Hanson, Roxanne "Roxanne", trumpet	RR2 Box 115 Lot 413 Milbank, SD 57252	(605) 432-5488
Heston, Thomas "Tom", trumpet	W. 1012 27th Spokane, WA 99203	(509) 747-2753
Jacobek, Craig "Craig", trumpet	4 Sage Brush Lane Kings Park, NY 11754	(516) 724-2072
Jeffs, Stan "Stan", trombone	608 N.W. 126th Place Seattle, WA 98177	(206) 363-2189
~~Jenks, Ginger~~ ~~"Ginger", trumpet~~	~~1727 Benjamin Dr.~~ ~~Ambler, PA 19002~~	~~(215) 628-2755~~
Johnson, Stephen "Steve", euphonium	400 Elmira St. Troy, PA 16947	(717) 297-4022
Jowett, John "John", trombone	30 St. George's Crescent Edmonton, Alberta, Canada T5N 3M7	(403) 452-7867
Kaukoranta, Darlene "Darlene", french horn	360 Blossom St. Fitchburg, MA 01420	(617) 342-7909
Keegan, Kevin "Kevin", trumpet	1221 Van Buren Great Bend, KS 67530	(316) 793-3173
Kelly, Todd "Todd", trumpet	17333 Deering Livonia, MI 48152	(313) 421-5738
Kessler, Richard "Richard", trombone	160 Bch. 125 St. Belle Harbor, NY 11964	(212) 634-9319
Kiehner, A. Scott "Scott", french horn	240 Dayleview Rd. Berwyn, PA 19312	(215) 647-2859

Lambert, Denis "Denis", trombone	P.O. Box 2146 Vernon, CT 06066	(203) 649-3994
Leff, James "Jimmy", trombone	2 Capel Dr. Dix Hills, NY 11746	(516) 692-2875
Lesnick, Adam "Adam", french horn	80 Merbrook Bend Merion Sta., PA 19066	(215) 667-5395
Leupold, James "Jim", trombone	5292 Idylwild Tr. Boulder, CO 80301	(303) 530-0304
Nigrelli, Terry "Terry", trombone	369 Central Ave. Deer Park, NY 11729	(516) 667-4046
Pagaldis, Demetri "Demetri", bass trombone	1405 Pembrooke Lane Anaheim, CA 92804	(714) 778-3389
Paluzzi, Nicholas "Nick", trumpet	17315 Rougeway Livonia, MI 48152	(313) 421-8694
Phillips, Gail "Gail", trumpet	N. 405 Locust Rd. Spokane, WA 99206	(509) 926-0469
Piaskowski, Ronald "Ron", trumpet	16739 Yorkshire Dr. Livonia, MI 48154	(313) 422-6319
Plaster, Daniel "Daniel", trumpet	6 Blinn Rd. Lexington, MA 02173	(617) 862-1840
Rakowicz, Lawrence "Larry", trumpet	32001 Balmoral Livonia, MI 48154	(313) 522-2724
Safton, Laurie "Laurie", trombone	100 Heathridge Rd. Hamden, CT 06514	(203) 248-6663
Scott, David "David", trumpet	505 E. Hanna St. Greencastle, IN 46135	(317) 653-9685
Searle, Robert "Bob", tuba	1817 Panarama Ct. McLean, VA 22101	(703) 893-6589
Serfass, Gerald "Jerry", trumpet	802 Lafayette Ave. Palmerton, PA 18071	(215) 826-7494
Smith, David "Dave", french horn	65 Center St. Westport, CT 06880	(203) 227-4943
Smith, Krista "Kris", french horn	79 Lantern Rd. Hicksville, NY 11801	(516) 735-1321
Snyder, Maureen "Maureen", french horn	101 Philip Pl. Hawthorne, NY 10532	(914) 769-4462
Tapper, Richard "Rich", trumpet	15 Griffen Dr. Wakefield, MA 01880	(617) 944-0207
Titus, Pamela "Pamela", french horn	Taunton Lake Rd. Newtown, CT 06470	(203) 426-9768

Tornquist, Douglas "Doug", tuba	7703 Tegner Rd. Hilmar, CA 95324	(209) 632-3683
Trachim, Walter "Wally", trumpet	4 Silver Drive Apt. #22 Nashua, NH 03060	(603) 888-3055
Wadsworth, David "Dave", tuba	4 Eleanor Dr. Barrington, RI 02806	(401) 246-0943
Wehner, James "Jim", trombone	80 Club House Drive Willingboro, NJ 08046	(609) 871-2481
Wernick, Warren "Warren", trumpet	889 Oxford Rd. Woodmere, NY 11598	(516) 374-9483
Winger, Nancy L. "Nancy", french horn	380 S.W. 55th Terrace Plantation, FL 33317	(305) 583-5172
Force, Scott "Scott", tuba	80 Cypress Lane Matawan, NJ 07747	(201) 566-0601

Morrison, John
3147 Flowerdale Ln
Dallas, TX 75229
(214) 352-0370
trumpet

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
YOUNG ARTISTS COMPOSITION PROGRAM-1979

Hively, William 'Bill'	972 Meriden Ave Southington, CT 06489	(203) 628 8446
Lawrence, James 'Jamie'	129 E. 91st Street New York, NY 10028	(212) 348 6509
Lukasik, Joseph Adam 'Joseph'	32 Ashley Rd. Hastings on Hudson NY 10706	(914) 478 1666
Lyon, Eric 'Eric'	43 Saddle Ranch Lane Hillsdale, NJ 07642	(201) 664 8775
McBride, Gary Alan 'Gary'	1165 S. Dale Ct. Denver, CO 80219	(303) 934 3889
Schechter, Daniel 'Dan'	1540 Marseilles Dr Miami Beach, FL 33141	(305) 866 4712
Skowronek, Mark Steven 'Mark'	612 Laurel St East Haven, CT 06512	(203) 467 5008
Sturm, Jonathan A. 'Jon'	3852 Thalia Dr Virginia Beach, VA 23452	(804) 340 3024
Zweifel, Ellen K. 'Ellen'	412 Glendale Rd Northvale, NJ 07647	(201) 768 3759

IV

BERKSHIRE MUSIC CENTER ADMINISTRATION
AND FACULTY -- 1979 SESSION

Administration

Daniel R. Gustin, Administrator
Richard Ortner, Assistant Administrator
James Whitaker, Chief Coordinator
Harry Shapiro, Orchestra Manager
Carol Woodworth, Secretary to the Faculty
Jacquelyn Donnelly, Secretary to the Faculty
Elizabeth Burnett, Librarian
Theodora Drapos, Assistant to the Librarian
Bruce Creditor, Orchestra Librarian
Doug Whitaker, Stage Manager
John Newton, Electronic Engineer

Faculty

Victor Alpert, Librarian
Leonard Altman, Instructor of Listening & Analysis
Theodore Antoniou, Assistant Director for Contemporary Music
Edwin Barker, Teacher of Contrabass and Chamber Music
Ronald Barron, Teacher of Trombone and Chamber Music
Leonard Bernstein, Composer and Conductor
Emanuel Borok, Teacher of Chamber Music
Aaron Copland, Chairman of the Faculty - Emeritus
Terry Decima, Vocal Music Coach
Doriot Anythony Dwyer, Teacher of Flute and Chamber Music
Jules Eskin, Teacher of Cello
Burton Fine, Teacher of Viola and Chamber Music
Everett Firth, Teacher of Percussion and Chamber Music
Margo Garrett, Vocal Music Coach
Alfred Genovese, Teacher of Chamber Music
Armando Ghitalla, Teacher of Trumpet and Chamber Music
Ralph Gomberg, Teacher of Oboe and Chamber Music
Dennis Helmrich, Head Vocal Coach
Max Hobart, Teacher of Chamber Music
Martin Hoherman, Chamber Music Coach
Gilbert Kalish, Head of Keyboard Activities
Charles Kavalovski, Teacher of Horn and Chamber Music
Louis Krasner, Teacher of Violin and Chamber Music
William Kroll, Teacher of Violin and Chamber Music
Eugene Lehner, Teacher of Chamber Music
John Oliver, Head of Vocal Music Activities
Seiji Ozawa, Music Director, Boston Symphony Orchestra
Jerome Rosen, Teacher of Chamber Music
Margaret Rohde, Teacher of Solfege
Gunther Schuller, Artistic Director
Ralph Shapey, Composer in Residence
Joseph Silverstein, Chairman of the Faculty
Marylou Speaker, Teacher of Violin and Chamber Music
Louis Speyer, Teacher of Oboe and English Horn
Michael Steinberg, Lecturer
Peter Gram Swing, Instructor of Listening & Analysis

BERSHIRE MUSIC CENTER ADMINISTRATION AND FACULTY
1979 SESSION (cont'd)

Faculty

Roger Voisin, Teacher of Chamber Music
Sherman Walt, Teacher of Bassoon and Chamber Music
Harold Wright, Teacher of Clarinet and Chamber Music
Yehudi Wyner, Teacher of Chamber Music, Piano, and Composition
Niklaus Wyss, Head Coach of the Conducting Program
Bernard Zighera, Teacher of Harp

Visiting Faculty

Gennady Rozhdestvensky
Klaus Tennstedt

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Administration

Gerald J. Gross, Executive Director
Gary L. Zeller, Administrator
Elizabeth McCrae, Music Coordinator
Judith G. Hannan, Administrative Assistant

Faculty

(in addition to 40 members of
the Boston Symphony Orchestra)
Miss Lucile Lawrence, Director, Harp Studies Program
Dr. Maria Clodes, Director, Young Artists Piano Program
Mr. Leonard Atherton, Director, Young Artists Vocal Program
Mr. Maurice Wright, Director, Young Artists Composition Program
Empire Brass Quintet: Rolf Smedvig
Charles A. Lewis, Jr.
David Ohanian
Norman Bolter
Samuel Pilafian
Mr. John Swiedler, Piano
Mac Morgan, Voice
Mary Davenport, Voice
Wilma Thompson, Voice
Robert Gartside, Voice
William Grass, Flute
John Holmes, Oboe, Coach
Henry Portnoi, Bass

Faculty Assistants

Valerie Becker
Laura Cipriano
Margaret Johnson

Faculty Assistants

Steven Karidoyanes
Kent Kornmeyer
Jeffrey Neilan
Alix Pollack
Amelia Rogers

Facilities/Dormitory Staff

Annease Arrington
Victor Burguess
Andrew Cohen
Susan Hoaglund
Kent Kornmeyer
Jeffrey Robison, Facilities Manager
Darlene Salmon
Julie Schwartz
Debra Jo Taylor
Anna Vazquez
Kevin Vigneau

Young Artists Orchestra

Victor Yampolsky, Conductor, Young Artists Orchestra
Roger Shermont, Director/String Chamber Music
Roger Voisin, Director/Wind, Brass, Percussion Chamber Music
Louis Bergonzi, Manager/Librarian, Young Artists Orchestra

TANGLEWOOD FACULTY AND STAFF ADDRESS LIST - 1979

Adamites, Kathleen	Apt. 4F, Wellington Arms, Lenox, MA	637-3067
Aliferis, Jim	c/o O'Niell, Rt. 102, W. Stockbridge	298-4853
Alpert, Victor	Mahkeenac Heights, Stockbridge	298-5568
Altman, Leonard		
Arrington, Annease	Main House, Indian Hill, Stockbridge	298-5505
Antoniou, Theodore	New Composer's Cottage, Seranak	637-2741
Atherton, Leonard	159 West Street, Lenox	637-1578
Barker, Edwin	Mahkeenac Heights, Stockbridge	298-4717
Barnes, Vera	202 West Street, Lenox	637-0700
Barron, Ronald	West Stockbridge	232-8503
Bascio, Patricia	Rolling Hills, Lenox	637-1238
Becker, Valerie	Caretaker's House, Indian Hill, Stockbridge	298-3981
Bergonzi, Louis	Administration Bldg., TBS, West Campus	637-0901
Bernstein, Nina	c/o Moffett, Main Street, Tyringham	243-2332
Blass, John	179 Birch Lane, Beechwood, Stockbridge	637-2240
Borok, Emanuel	King Arthur's Dr., Becket	623-5018
Bosworth, Shain	Hubbard St., Lenox	637-0637
Bourdon, William	5 Joseph Ave., Lee	243-9847
Boyce, Naneen	Seranak, Lenox, MA	637-0108
Bredice, Frederick	140 Taconic Ave., Gt. Barrington	528-2736
Brouker, Ron	Tree Farm Rd., Rt. 183, Stockbridge	499-2421
Buckler, Geraldine	195 West St., Lenox	637-2075
Bullock, Nancy	Highfield Dr., Lee	243-0846
Burnett, Betty	Main Street, Lenox	637-0058
Burguess, Victor	Administration Bldg., TBS, West Campus	637-0852
Carty, Sharon	West Park St., Lee	243-0214
Cinella, Tom	Main Street, Lee	243-9874
Cipriano, Laura	Caretaker's House, Indian Hill	298-3981
Clarke, Neil	Orchard St., Lee	243-3649
Clodes, Maria	159 West St., Lenox	637-1352
Cohen, Andrew	Indian Hill, Stockbridge	298-5505
Colby, Steve	Quincy Lodge, Lenox	637-9750
Cole, E. Stewart	109 Walker St., Lenox	637-0877(79)
Creditor, Bruce	Hall School Apt., Lenox	
Curtin, Phyllis	Seekonk Rd., Gt. Barrington	528-1020
Decima, Terry	71 Easton Ave., Pittsfield	443-1736
de la Fuente, Louise	Main St., Stockbridge	298-3806
Derrick, Lorraine	167 Summer St., Lee	243-1489
Donahue, James	159 West St., Lenox	637-1352
Donnelly, Jacquelyn	327 East St., Lenox	637-1574
Drapos, Theodora	34 West St., Lenox	637-1780
Dunbar, Richard	Simon's Rock, Gt. Barrington	528-0771
Dwyer, Doriot Anthony	Stockbridge	298-5505
* Eisenberg, Paul	Main St., Stockbridge	298-3806
Eskin, David	W. Mountain Rd., Lenox	637-2085
Eskin, Jules	" "	" "
Fine, Burton	85 Lakeview Dr., Stockbridge	298-4657
Finn, Margaret	69 Housatonic St., Lee	243-2842
Firth, Everett	Lime Kiln Road, Lenox	637-1582
Garrett, Margot	Kenmore Guest House, State St., Richmond	698-2277
Gauger, Dionna	Mahkeenac Heights, Stockbridge	298-3598
Gelb, Peter	Interlaken, MA	298-3227
Gelbloom, Gerald	10 Hawthorne St., Lenox	637-1272
Ghitalla, Armando	W. Stockbridge	232-7001
Gibson, Sian	8 Clydesdale Dr., Pittsfield	443-5090
Gomberg, Ralph	Box 1791, Lenox	298-4862
Gordon, Judith	Main St., Stockbridge	298-3806
Griffin, Virgil	193 West St., Lenox	637-2747
Gustin, Daniel	RFD #1, Housatonic	232-4338

*Errington, Margaret	Thompson, Berkshire Christian College	---

Harrington, Sarah	33 Palomino Dr., Pittsfield	443-1851
Helmrich, Dennis	101 Forthill Ave., Pittsfield	499-1679
Henderson, Aleva	Main St., Stockbridge	298-3252
Hill, Walter	Rolling Hills, Apt. 5-1, Lenox	637-3687
Hobart, Max	Ice Glen Rd., Stockbridge	298-3866
Hobbs, Joseph	4 Post Rd., Lenox	637-1840
Hoagland, Susan	Berkshire Christian College, Stockbridge	637-9701
Holmes, John	" "	442-7649
Hooper, Rosamond	c/o Wandmacher, West Rd., Richmond	698-2511
Huber, Lilian	22 Church St., Lenox	637-2755
Hudson, Joan	Stockbridge Bowl (Box 1766), Lenox	637-0804
Jones, Marcia	Hall School, Pittsfield (home)	443-3673
" "	" " (dorm)	447-9221
Kadinoff, Bernard	Beechwood, Stockbridge	298-3441
Kalish, Gilbert	East St., Lee	243-3060
Kalish, Robert	" "	" "
Karidoyanes, Steven	Indian Hill, Stockbridge	298-3981
Kavalovski, Charles	Goose Pond, Lee	243-0893
Kaye, Bennett	193 West St., Lenox	637-2747
Kaye, Richard	Berkshire Hilton, Pittsfield	499-2000
Kennedy, Edward	4 Brunell Ave., Lenox	637-0712
Kennedy, Phyllis	" "	" "
Killacky, Ray	77 Howard St., Pittsfield	443-5854
Kiley, David	197 West St., Lenox (Leave note at Switchboard)	
Kiley, James	" " "	"
Kornmeyer, Kent	Main House, Indian Hill	298-5505
Krasner, Louis	Emerson St., Corner of Hawthorne	637-3378
Krol, Pat	Berkshire Christian College, Stockbridge	637-2683
Kroll, William	146 Plunkett St., Lenox	637-0463
Lahart, Duke	109 Plunkett St., Lenox	637-0068
Lahart, Nancy	" "	" "
Lawrence, Lucile	Berkshire Christian College, Stockbridge	
Lucchese, Linda	54 Theresa Terrace, Lee	243-1791
Lucy, Robert	69 Prospect St., Lee	243-2540
Mandel, Marc	c/o Stockwell, 41 Cecilia Terrace, Pittsfield	442-9383
Marcet, Gary	Hall School, Pittsfield	443-6401
Maroni, Jim	414 East St., Lee	243-1434
Martin, Leslie	Goose Pond, Lee	243-2598
McCrae, Elizabeth	65 Lexington Parkway, Pittsfield	442-3008
Miller, Candice	327 East St., Lenox	637-1574
Millard, Stacie	Main House, Indian Hill	298-5505
Miller, Jeanne	Main St., Stockbridge	298-3806
Milly, Katie	c/o Wandmacher, West Rd., Richmond	698-2511
Morgan, Mac	One Fox Run Rd., Topsfield, 01983	887-8374
Morris, Thomas	Under Mountain Rd., Lenox	637-3350
Morrison, Cleveland	c/o Culver, PO Box 229, W. Stockbridge	232-4271
Moyer, William	Interlaken Crossroad, Stockbridge	298-3508
Murray, Lawrence	139 Walker St., Lenox	637-2745
Moynihan, Betty	480 Elm St., Pittsfield	443-2510
Najarian, Cheryl	Main House, Indian Hill	298-5505
Nardacci, Alex	Stringer Ave., Lee	243-2382
Natoli, Micky	30 West St., Lenox	637-0046
Neilan, Jeffrey	Caretaker's House, Indian Hill	298-3981
Nesti, Robert	47 Theresa Terrace, Lee	243-2869
Newton, John	West Center Rd., W. Stockbridge	232-7052
O'Brien, Michael	159 West St., Lenox	
Oliver, John	Williamsville	274-6910
Ortner, Richard	Cannan, New York	518-781-4808
Ostrovsky, Sean	Stockbridge Bowl, Stockbridge	298-4614
Ozawa, Seiji	Lenox	
Perkel, John	Mohawk Lk. Rd., Glendale	298-3338
Plass, Louis	57 Oswald Ave., Pittsfield	447-7116
Pollack, Alix	Caretaker's House, Indian Hill	298-3981
Pope, Charles	Glendale	298-3354
Portnoi, Henry	Mahkeenac Heights, Stockbridge	298-3370
Pottle, Russ	PO Box 758, Stockbridge	298-3780
Priest, Glenn	Indian Hill, Stockbridge	298-5505

Prince, Marjorie	145 West St., Lenox	637-3192
Rawson, Charles	Brunell Ave., Lenox	637-3304
Richmond, Kim	Main House, Indian Hill	298-5505
Robison, Alfred	Mahkeenac Shores, Stockbridge	298-3428
Robison, Jeffrey	Main House, Indian Hill	298-5505
Rodhe, Margaret	Berkshire Christian College	637-0871
Rogers, Amelia	Caretaker's House, Indian Hill	298-3981
Routch, William	c/o Schuller	
Roux, Albert	52 St. Ann's Ext., Lenox	637-0383
Salinetti, Richard	Highfield Dr., Lee	243-1849
Salmon, Darlene	Lenox Hall, TBS, West Campus	637-0871
Schnell, Nancy	c/o John Plant, Pine St., Stockbridge	298-3995
Schuller, George	Lenox	
Schuller, Gunther	"	
Schwabb, Marcella	143 West St., Lenox	637-1385
Schwartz, Julie	Lenox Hall, TBS, West Campus	637-0871
Scrimale, Robert	Indian Hill	298-5505
Selke, Ted	Larrywaug Rd., Stockbridge	298-4788
Shalit, Emily	Train Hill Rd., Stockbridge	298-3639
Shalit, Nevin	" " "	" "
Shapiro, Fran	Stockbridge	298-3590
Shapiro, Harry,	"	" "
Shermont, Roger	c/o Suisse Chalet Motor Lodge, Lenox	637-3560
Siegel, Larry	Hall School, Pittsfield	443-5563
Silverstein, Bernice	Mahkeenac Heights, Stockbridge	298-4754
Silverstein, Deborah	" "	" "
Silverstein, Joseph	" "	" "
Sloan, Larry	Averic Rd., Stockbridge	298-5522
Smith, Roger	New Lenox Rd., Lenox	637-0703
Southern, Ken	193 West St., Lenox	
Speaker, Marylou	Arthur Fiedler Lane, Beachwood, Stockbridge	298-3871
Speyer, Louis	Mahkeenac Heights, Stockbridge	298-3062
Stedman, Harry	59 Curtis St., Dalton	684-0864
Stein, Jane	Simon's Rock, Gt. Barrington	528-1469
Stein, Jane	c/o 95 Westbourne Terrace, Brookline	617-731-9786
Steinberg, Michael	Tophill Farm, Devon Rds,	243-9893
Sturma, David	73 Birch Grove Dr., Pittsfield	
Swiedler, John	159 West St., Lenox	637-1352
Swing, Peter Gram	c/o Douglas, Stockbridge Bowl	298-3940
Taylor, Debra Jo	Main House, Indian Hill	298-5505
Thornton, Barbara	54 Tucker St., Lenox	637-2081
Toeplitz, Gideon	East Rd., Richmond	698-3445
Tower, George	63 Garland Ave., Pittsfield	443-6287
Trombley, Howard	66 Grove St., Gt. Barrington	528-2912
Vazquez, Anna	Indian Hill	298-5505
Vigneau, Kevin	Administration Bldg., TBS, West Campus	637-0852
Vitti, Joe		
Voisin, Roger	Mahkeenac Shores, Stockbridge	298-3449
Walt, Sherman	Rte. 41, W. Stockbridge (do not release)	232-4473
Webb, Lawrence	Goodrich, Stockbridge	298-3823
Whalen, William	146 Ridge Ave., Pittsfield	443-2319
Whitaker, Doug	90 Mountain Dr., Otis	443-2543
Whitaker, James	" "	" "
Whitaker, Pat	" "	" "
White, Pat	Devon Rd., Lee	243-1625
Whitelaw, Jordan	Richmond	
Wilson, John	159 West St., Lenox	637-1352
Woodworth, Carol	Hall School, Pittsfield	637-2747
Wyner, Cassia	c/o Moffett, Main Rd., Tyringham	243-2332
Wyner, Yehudi	" " "	" "
Wyss, Niklaus	c/o Tanglewood	298-3756
Yampolsky, Victor	Lot 37, Fred Snow Rd., Beckett	623-5007
Zeller, Gary	Canaan Rd., Canaan, NY	518-781-4467
Zighera, Bernard	Stockbridge Bowl, Stockbridge	298-3566

DORMS:

Hall School, Pittsfield: 443-6401

Dorm supervisors:	G. Buerger	443-6402	
	Marcia Jones	443-6402	
	Larry Seigel	443-5563	
	Pat Whitaker	443-2534	(home)

Pay phones:	First Floor, behind front stairs	447-9221
	Second Floor (south alcove)	447-9413
	Second Floor (southwest stairwell)	447-9479
	Third Floor (north alcove)	447-9270
	Third Floor (southwest stairwell)	447-9559
	Fourth Floor (southend)	447-9476

The Bible Speaks, West Campus; Lenox

BUTI Counselors:	Victor Burguess	637-0852
	Darlene Salmon	637-0871
	Julie Schwartz	637-0871
	Kevin Vigneau	637-0852

Pay phones:	Lenox (upstairs)	637-9828
	(downstairs)	637-9886

Berkshire Christian College, Lenox: 637-0838

BUTI Counselor: Susan Hoagland

DARTS: Pat Krol 637-9701 (dorm); 637-2683 (apt.)
Anita Kurland (c/o Tanglewood)

Indian Hill, Stockbridge: 298-5505

BUTI Counselors: Annease Arrington
Andrew Cohen
Kent Kommeyer
Debra Jo Taylor
Anna Vazquez

Please Note: When calling from Tanglewood, only the following exchanges are local calls:

Lenox	(637)
Lee	(243)
Pittsfield	(442, 443, 445, 447, 448, 494, 499)
Stockbridge	(298)

Calls to all other towns are toll calls. Use a WATS line before placing your call. In MA, dial 7; dial 6 for NH, CT, NJ, NY, RI, VT.

See separate schedules for chamber music assignments

BERKSHIRE MUSIC CENTER
Fellowship Program
Instrumental

FIRST WEEK
June 25-July 1

MONDAY 25	TUESDAY 26	WEDNESDAY 27	THURSDAY 28	FRIDAY 29	SATURDAY 30
Practice	Practice				
10:00 - 12:00 Piano Seminar-All Pianists Mr. Kalish, Mr. Wyner Hawthorne #1		10:00 - 12:30 BMCO A-II Mr. Schuller Theatre	10:00 - 12:30 BMCO A-III Mr. Schuller Theatre	10:00 - 12:30 BMCO A-IV Mr. Schuller Theatre	10:00 - 12:30 BMCO A-V Mr. Schuller Theatre
	1:00 - 3:00 BMCO Sectional A Vlns-Theatre Vla,Vlc-RehStage Bass-ScenicShed Fl-MH 11 Ob-MH 13 Cl,Bsn-MH 10 Hrn-Studio H Trp-Studio F Trb,Tba-Studio E	10:00 - 12:00 Piano Seminar-All Pianists Mr. Kalish, Mr. Wyner Hawthorne #1			1:30 - 3:30 Chamber Music Section B Practice
1:00 - 3:00 String Reading Orchestra I Mr. Silverstein Theatre		1:30 - 3:30 Chamber Music Section A	1:30 - 3:30 Chamber Music Section A	1:30 - 3:30 Chamber Music Section B	**SUNDAY 1**
1:00 - 3:00 Wind Reading Orchestra I Mr. Schuller Rehearsal Stage	3:15 - 5:45 BMCO A-I Mr. Schuller Theatre	Practice	3:45 - 6:15 BMCO R-I Cond. Fellows Theatre	Practice	10:30 - 1:00 BMCO A-VI Mr. Schuller Theatre 2:30 BMCO Concert A Mr. Schuller Theatre
Practice	7:45 Early Music Performance Class Mr. Fuller, Mr. Schroeder Hall-School Library	7:30 String Master Class Mr. Silverstein Indian Hill			

BERKSHIRE MUSIC CENTER
Fellowship Program
Conducting

FIRST WEEK
June 25-July 1

MONDAY 25	TUESDAY 26	WEDNESDAY 27	THURSDAY 28	FRIDAY 29	SATURDAY 30
10:00 - 12:00 Class Mr. Wyss West Barn	10:00 - 12:00 Solfege Mrs. Rohde West Barn	10:00 - 12:30 BMCO A-II Mr. Schuller Theatre	10:00 - 12:30 BMCO A-III Mr. Schuller Theatre	10:00 - 12:30 BMCO A-IV Mr. Schuller Theatre	10:00 - 12:30 BMCO A-V Mr. Schuller Theatre
					SUNDAY 1
1:00 - 3:00 String Orchestra Mr. Silverstein Theatre 3:15 - 5:15 Solfege Mrs. Rohde West Barn	1:00 - 3:00 Class Mr. Wyss West Barn 3:15 - 5:45 BMCO A-I Mr. Schuller Theatre	1:30 - 3:30 Class Mr. Wyss West Barn	1:30 - 3:30 Class Mr. Wyss West Barn 3:45 - 6:15 BMCO R-I Cond. Fellows Theatre	1:30 - 3:30 Class Mr. Wyss West Barn	10:30 - 1:00 BMCO A-VI Mr. Schuller Theatre 2:30 BMCO Concert A Mr. Schuller Theatre

See separate schedule for coaching assignments

BERKSHIRE MUSIC CENTER
Fellowship Program
Vocal

FIRST WEEK
June 25-July 1

MONDAY 25	TUESDAY 26	WEDNESDAY 27	THURSDAY 28	FRIDAY 29	SATURDAY 30
	10:00 - 1:00 Coachings at Hall School		10:00 - 1:00 Coachings at Hall School	10:00 - 1:00 Coachings at Hall School	
12:00 - 1:30 Solfege Vocal fellows/ coaching fellows Mrs. Rohde West Barn 2:45 - 3:00 Faculty, staff, student meeting HS Library 3:00 - 6:00 Coachings at Hall School	2:00 - 5:00 Coachings at Hall School	12:00 Staff meeting Cafeteria (rescheduling, etc.)	3:00 - 5:00 Staff/Fellows- Vocal & Coaching Pre-dress rehearsal HS Library	2:00 - 5:00 Coachings at Hall School	

BERKSHIRE MUSIC CENTER
Fellowship Program
Composition

FIRST WEEK
June 25-July 1

MONDAY 25	TUESDAY 26	WEDNESDAY 27	THURSDAY 28	FRIDAY 29	SATURDAY 30
10:00 - 12:00 Meeting Mr. Schuller, Mr. Antoniou Hawthorne #2		10:00 - 12:00 Seminar Mr. Antoniou Hawthorne #2	10:00 - 12:00 Seminar Mr. Antoniou Hawthorne #2	10:00 - 12:00 Seminar Mr. Antoniou Hawthorne #2	

BERKSHIRE MUSIC CENTER
Listening and Analysis

FIRST WEEK
June 25-July 1

MONDAY 25	TUESDAY 26	WEDNESDAY 27	THURSDAY 28	FRIDAY 29	SATURDAY 30
		10:00 - 12:30 BMCO Mr. Schuller Theatre	10:00 - 12:30 BMCO Mr. Schuller Theatre	10:00 - 12:30 BMCO Mr. Schuller Theatre	10:00 - 12:30 BMCO Mr. Schuller Theatre
1:00 - 3:00 Class Mr. Swing Hawthorne #1	1:00 - 3:00 Class Mr. Swing Hawthorne #1 3:15 - 5:45 BMCO Mr. Schuller Theatre	1:30 - 3:30 Class Mr. Swing Hawthorne #1	1:30 - 3:30 Class Mr. Swing Hawthorne #1	1:30 - 3:30 Class Mr. Swing Hawthorne #1	

SUNDAY 1
10:30 - 1:00 BMCO Mr. Schuller Theatre 2:30 BMCO Concert Mr. Schuller Theatre

All coachings at
Hall School

BERKSHIRE MUSIC CENTER
Fellowship Program
Coaching

FIRST WEEK
J-ne 25-July 1

Monday, June 25

3-4	Helmrich/Fulmer	YR
	Garret/Jacobson	Mrm
	Decima/Vanterpool	Lib.
	Jones/Santer	SL
	Saathoff/Wright	AR
	Amlin/Weiner	102
4-5	Helmrich/Hamilton	YR
	Garret/Miller	Mrm
	Decima/Willis	Lib.
	Jones/Rose	SL
	Saathoff/Wagoner	AR
	Amlin/Ripley	102
5-6	Helmrich/Osborne	YR
	Jones/Blair	SL
	Saathoff/Kibler	AR
	Amlin/Stingley	102

Tuesday, June 26

10-11	Helmrich/Hamilton	Mrm
	Garret/Miller	Lib.
	Decima/Willis	YR
11-12	Helmrich/Osborne	Mrm
	Garret/Jacobson	Lib.
	Decima/Vanterpool	YR
12-1	Helmrich/Fulmer	Mrm
2-3	Helmrich/Jones/Blair	Lib
	Decima/Saathoff/Wright	Mrm
	Garret/Amlin/Weiner	YR
3-4	Helmrich/Saathoff/Wagoner	Lib.
	Decima/Amlin/Ripley	Mrm
	Garret/Jones/Santer	YR
4-5	Helmrich/Amlin/Stingley	Lib.
	Decima/Jones/Rose	Mrm
	Garret/Saathoff/Kibler	YR

Key to locations at Hall School:

- YR Yellow Room
- SL Student Lounge
- AR Art Room
- 102 Room 102
- Lib Library
- Mrm Music Room

Thursday June 28

10-11	Helmrich/Osborne	AR
	Decima/Willis	Lib.
	Garret/Jacobson	YR
	Jones/Rose	Mrm
	Saathoff/Wagoner	102
	Amlin/Ripley	SL
11-12	Helmrich/Fulmer	AR
	Decima/Vanterpool	Lib
	Garret/Miller	YR
	Jones/Blair	Mrm
	Saathoff/Kibler	102
	Amlin/Stingley	SL
12-1	Helmrich/Hamilton	AR
	Jones/Santer	Lib
	Saathoff/Wright	YR
	Amlin/Weiner	Mrm
3-5	Oliver/Helmrich/Decima/ Garret/Jones/Saathoff/Amlin and all Vocal Fellows	Lib

Friday, June 29

10-11	Helmrich/Fulmer	YR
	Garret/Miller	Mrm
	Decima/Vanterpool	Sl
11-12	Helmrich/Hamilton	YR
	Garret/Jacobson	Mrm
	Decima/Willis	SL
12-1	Helmrich/Osborne	YR
2-3	Helmrich/Saathoff/Wagoner	Lib
	Decima/Amlin/Ripley	Mrm
	Garret/Jones/Santer	YR
3-4	Helmrich/Amlin/Stingley	Lib
	Decima/Jones/Rose	Mrm
	Garret/Saathoff/Kibler	YR
4-5	Helmrich/Jones/Blair	Lib
	Decima/Saathoff/Wright	Mrm
	Garret/Amlin/Weiner	YR

N.B. Singers should bring both repertoire and audition music (to be prepared for Mr. Schuller) to all coaching sessions this week!

On Monday, all singers should run through "audition" music with their accompanists, in addition to repertoire.

On Tuesday, faculty will decide upon which of "audition" pieces will be most suitable for presentation at audition.

Auditions - time and location - for Mr. Schuller will be posted early this week.

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

FIRST WEEK
June 25-July 1

SECTION A Wednesday and Thursday
1:30 - 3:30

Mr. Kalish Hayden #1
Mozart K. 493
Vln-Thurmer
Va-Leventhal FOR PERF. July 8
Vlc-Blustein
Pno-Pinkas

Mrs. Dwyer MH 11
Janacek Sextet
Fl-Chesis
Ob-Edwards
Cl-Flax FOR PERF. JULY 8
B Cl-Nishi
Bsn-Sato
Hrn-Achen

Mr. Krasner MH 4
Brahms Quintet Op. 34
Vln-Butler
Vln-Mermelstein
Vla-Wedell
Vlc-Stevens
Pno-Landrum

Mr. Wyner Rehearsal Stage
Scarlatti Quartet in F Major
Vln-Romanul
Vln-Nicholeris
Vlc-Magill
Fl-Bush
Hpsi-Stillman

Mr. Lehner Studio J
Brahms Quartet No. 1
VlnOKato
Vln-Dyer
Vla-Charlap
Vlc-Seiver

Mr. Kroll MH 10
Smetana Quartet No. 1
Vln-Haas
Vln-Tesar
Vla-Lokken
Vlc-Petty

Mr. Silverstein Hayden #4
Mozart K. 464
Vln-Field
Vln-White
Vla-Geannelis
Vlc-Carrai

Mr. Borok Hayden #2
Dvorak Quartet Op. 96
Vln-Chay
Vln-Weiss
Vla-Karlin
Vlc-Simcox

Mr. Hobart MH 6
Haydn Quartet Op. 42
Vln-Burket
Vln-Tracy
Vla-Holzman
Vlc-Weis

Ms. Speaker MH 5
Francaix String Trio FOR PERF.
Beethoven Trio Op. 3
Vln-Damerau
Vla-Mika
Vlc-Curry

Mr. Fine Hayden #3
Beethoven Quintet Op. 29
Vln-Smedvig
Vln-Akos
Vla-Busch
Vla-Elegino
Vlc-Wexler

Mr. Barker MH 7
Schubert Trout Quintet
Vln-Beaulieu
Vla-Askew
Vlc-Knight
Bass-Pitts
Pno-Peterson

Mr. Gomberg MH 13
Fine Partita
Fl-Milch
Ob-Workman
Cl-Hall
Bsn-Gaubatz
Hrn-Boen

Mr. Kavaloski MH 8
Mozart Piano Wind Quintet
Ob-Ridilla
Cl-Hudgins
Bsn-Ekholm
Hrn-Schmidt
Pno-Liepa

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

FIRST WEEK
June 25-July 1

SECTION A Wednesday and Thursday
1:30 - 3:30

Mr. Walt MH 15
Villa Lobos Quintet
Fl-Wiedmer
Ob-Sperry
Cl-Ardan
Bsn-McGovern
Hrn-Sebring

Mr. Voisin Studio E
Poulenc Sonata
Hrn-Levin
Trp-Donato
Trb-Mayer

SECTION B Friday and Saturday
1:30 - 3:30

Mr. Wyner Rehearsal Stage
Bach Brandenburg Concerto No. 1
Solo Vln-Thorley
Vln-Gugala
Vln-Baker FOR PERF. JULY 8
Vla-Karlin
Vlc-Carrai
Bass-Garrett
Ob-Ridilla
Ob-Sperry
Ob-Workman
Bsn-Gaubatz
Hrn-Todd
Hrn-Achen
Hpsi-Stillman

Mr. Wright Hayden #3
Schubert Shepherd on the Rock
Cl-Hudgins
Pno-Lustman FOR PERF. JULY 8
Vc-Wright

Mr. Krasner MH 4
Haydn Quartet Op. 76 No. 4
Vln-Ruzicka
Vln-Sazer
Vla-Askew
Vlc-Curry

Mr. Kroll MH 10
Mozart K. 465
Vln-Wolfe
Vln-Chou
Vla-Holzman
Vlc-Knight

SECTION B Friday and Saturday
1:30 - 3:30

Mr. Borok MH 6
Brahms Quartet Op. 26
Vln-Masame
Vla-Mika FOR PERF.
Vlc-Stevens
Pno-Wolf

Mr. Barron Studio A
Hindemith Morgen Musik
Trp-Marsalis
Trp-Donato
Trb-Mayer
Trb-Rojak

Mr. Ghitalla Studio F
Casella Serenata
Vln-Sherry
Vlc-Magill
Cl-Hall
Bsn-McGovern
Trp-Cohen

Mr. Voisin Studio E
Stravinsky Octet
Fl-Downey
Cl-Nishi
Bsn-Ekholm
Bsn-Storchheim
Trp-Kemp
Trp-Croley
Trb-Isaacson
Trb-Renshaw

BERKSHIRE MUSIC CENTER
Fellowship Program
Instrumental

SECOND WEEK
July 2-8

MONDAY 2	TUESDAY 3	WEDNESDAY 4	THURSDAY 5	FRIDAY 6	SATURDAY 7
Practice 10:00 - 12:00 Chamber Music Section C 10:00 - 12:00 Seminar-All Pianists Mr. Kalish/Wyner Hawthorne #1 1:00 - 3:00 String Reading Orchestra II Mr. Silverstein Theatre 3:15 - 5:45 BMCO R-II Cond. Fellows Theatre 7:00 - 9:00 Chamber Music Section E	f r e e d a y	Practice 10:00 - 12:00 Chamber Music Section C 1:00 - 2:00 Chamber Music Section E 2:00 - 3:30 BMCO Sectional B Vln-Theatre Vla-MH 4 Vlc-MH 7 Bass-ScenicShed Fl-MH 11 Ob-MH 13 Cl-MH 10 Bsn-MH 15 Hrn-Studio H Trp-Studio F Trb,Tba-Studio E Perc-RehStage 3:45 - 6:15 BMCO R-III Cond. Fellows Theatre	10:00 - 12:30 BMCO B-I Cond. Fellows Theatre 10:00 - 12:00 Seminar-All Pianists Mr. Kalish/Wyner Hawthorne #1 1:30 - 3:30 Chamber Music Section A 3:45 - 5:45 Chamber Music Section B	10:00 - 12:30 BMCO B-II Cond. Fellows Theatre 1:30 - 3:30 Chamber Music Section A 3:45 - 6:15 BMCO R-IV Mr. Leppard Theatre	10:00 - 12:30 BMCO B-III Cond. Fellows Theatre 1:30 - 3:30 Chamber Music Section B 3:45 - 5:45 Chamber Music Section D Practice
					SUNDAY 8
					10:00 Chamber Music Concert I Theatre

BERKSHIRE MUSIC CENTER
Fellowship Program
Conducting

SECOND WEEK
July 2-8

MONDAY 2	TUESDAY 3	WEDNESDAY 4	THURSDAY 5	FRIDAY 6	SATURDAY 7
			10:00 - 12:30 BMCO B-I Cond. Fellows Theatre	10:00 - 12:30 BMCO B-II Cond. Fellows Theatre	10:00 - 12:30 BMCO B-III Cond. Fellows Theatre
1:00 - 3:00 Class Mr. Wyss West Barn	1:00 - 3:00 Class Mr. Wyss West Barn	1:00 - 3:00 Class Mr. Wyss West Barn	1:30 - 3:30 Class Mr. Wyss West Barn	1:30 - 3:30 Solfege Mrs. Rohde West Barn	1:30 - 3:30 Class Mr. Wyss West Barn
3:15 - 5:45 BMCO R-II Cond. Fellows Theatre		3:45 - 6:15 BMCO R-III Cond. Fellows Theatre	3:45 - 5:45 Solfege Mrs. Rohde West Barn	3:45 - 6:15 BMCO R-IV Mr. Leppard Theatre	

BERKSHIRE MUSIC CENTER
Fellowship Program
Vocal

See separate schedule for coaching assignments

SECOND WEEK
July 2-8

MONDAY 2	TUESDAY 3	WEDNESDAY 4	THURSDAY 5	FRIDAY 6	SATURDAY 7
10:00 - 2:00 Coachings at Hall School	10:00 - 12:00 Master Class- Fellows Ms.Grist West Barn	10:00 - 12:00 Coachings at Hall School 11:00 Staff meeting HS Cafeteria	10:00 - 12:00 Master Class Fellows Ms. Grist West Barn	10:00 - 12:00 Master Class- Fellows Ms. Grist West Barn	
					SUNDAY 8
3:00 - 5:00 Vocal Dress I ChMusHall	1:00 - 5:00 Coachings at Hall School	1:00 - 3:00 Piano Seminar Garrett/Vocal & Coaching Fellows HS Library 3:00 - 5:00 Coachings at Hall School 8:30 BMC Vocal Recital I ChMus Hall	1:00 - 3:00 Show-n-Tell Mr. Decima et al Vocal and Coaching Fellows HS Library 3:00 - 5:00 Coachings at Hall School	1:00 - 3:00 Vocal Dress II Chamber Music Hall 3:30 - 5:00 Solfege Vocal,Coaching Fellows Mrs. Rohde West Barn	10:00 BMC Chamber Music Concert I Theatre 8:30 BMC Vocal Recital II ChMusic Hall

BERKSHIRE MUSIC CENTER
Fellowship Program
Composition

SECOND WEEK
July 2-8

MONDAY 2	TUESDAY 3	WEDNESDAY 4	THURSDAY 5	FRIDAY 6	SATURDAY 7
	10:00 - 12:00 Seminar Mr. Shapey Hawthorne #2		10:00 - 12:00 Seminar Mr. Shapey Hawthorne #2	10:00 - 12:00 Seminar Mr. Shapey Hawthorne #2	

BERKSHIRE MUSIC CENTER
Listening and Analysis

SECOND WEEK
July 2-8

MONDAY 2	TUESDAY 3	WEDNESDAY 4	THURSDAY 5	FRIDAY 6	SATURDAY 7
		11:00 - 1:30 BSO Mr. Ormandy Shed	10:00 - 12:30 BSO Mr. Leppard Shed	10:00 - 12:00 BSO Mr. Leppard and Mr. Ormandy Shed	10:35 - 1:05 BSO Mr. Leppard and Mr. Ormandy Shed
1:30 - 3:30 Class Mr. Swing Hawthorne #1	1:30 - 3:30 Class Mr. Swing Hawthorne #1	2:00 - 4:00 Class Mr. Swing Hawthorne #1	1:30 - 3:30 Class Mr. Swing Hawthorne #1	1:30 - 3:30 Class Mr. Swing Hawthorne #1	SUNDAY 8 10:00 Chamber Music Concert Theatre

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

SECOND WEEK
July 2-8

SECTION A Thursday and Friday
1:30 - 3:30

Mr. Krasner MH 4
Mozart K. 464
Vln-Field
Vln-White
Vla-Geannelis
Vlc-Carrai

Mr. Lehner Studio J
Brahms Quartet No. 1
Vln-Kato
Vln-Dyer
Vla-Charlap
Vlc-Seiver

Mr. Borok Hayden #2
Dvorak Quartet Op. 96
Vln-Chay
Vln-Weiss
Vla-Karlin
Vlc-Simcox

Mr. Fine Hayden #3
Beethoven Op. 29
Vln-Smedvig
Vln-Akos
Vla-Busch
Vla-Elegino
Vlc-Wexler

Ms. Speaker MH 5
Francaix Trio
Vln-Damerau
Vla-Mika FOR PERF. JULY 15
Vlc-Curry

Mr. Hobart MH 12
Beethoven Op. 18 No. 1
Vln-Burket
Vln-Tracy
Vla-Holzman
Vlc-Weis

Mr. Rosen MH 6
Brahms Piano Quartet Op. 26
Vln-Masame
Vla-Wedell
Vlc-Stevens FOR PERF. JULY 15
Pno-Wolf

Mr. Kalish Hayden #1
Mozart Quartet K. 493
Vln-Thurmer
Vla-Leventhal FOR PERF. JULY 8
Vlc-Blustein
Pno-Pinkas

Mr. Barker MH 7
Schubert Trout Quintet
Vln-Beaulieu
Vla-Hanson
Vlc-Knight
Bass-Pitts
Pno-Peterson

Mr. Gomberg MH 13
Janacek Sextet
Fl-Chesis
Ob-Edwards
Cl-Flax FOR PERF. JULY 8
B Cl-Nishi
Bsn-Sato
Hrn-Achen

Mrs. Dwyer MH 11
Fine Partita; Bergsma Quintet
Fl-Milch
Ob-Workman
Cl-Hall
Bsn-Gaubatz
Hrn-Boen

Mr. Kavalovski MH 8
Mozart Piano Wind Quintet
Ob-Ridilla
Cl-Hudgins
Bsn-Ekholm
Hrn-Schmidt
Pno-Liepa

Mr. Kroll MH 10
Smetana Quartet No. 1
Vln-Haas
Vln-Tesar
Vla-Lokken
Vlc-Petty

Mr. Walt MH 15
Villa Lobos Quintet
Fl-Wiedmer
Ob-Sperry
Cl-Ardan
Bsn-McGovern
Hrn-Sebring

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

SECOND WEEK
July 2-8

SECTION A Thursday and Friday
1:30 - 3:30

Mr. Barron Rehearsal Stage
Casterede Prelude and Dance
Trb-Mayer
Trb-Renshaw
Trb-Rojak
Tba-Tetreault
Perc-MdGinn
Perc-Trigg
Pno-Landrum

Mr. Antoniou Scenic Shed
Gach Harp Trio
Fl-Bush
Vibes-Tana
Harp-Kourkoumelis

Mr. Chitalla Studio F
Andriessen Aubade and Introduction
Hrn-Levin
Trp-Donato
Trp-Marsalis
Trb-Isaacson

Mr. Wyner Theatre
Gabrielli Sonata; Vivaldi Concerto
Vln-Sazer
Vln-Ruzicka
Vln-Nicholeris
Vlc-Magill
Pno,Npsi-Stillman

SECTION B Thursday 3:45 - 5:45
Saturday 1:30 - 3:30

Mr. Krasner MH 4
Brahms Quintet Op. 34
Vln-Butler
Vln-Mermelstein
Vla--Holzman
Vlc-Stevens
Pno-Landrum

Mr. Schuller/Mr. Hoherman Scenic Shed
Ravel Introduction and Allegro
Vln-Romanul
Vln-Sherry
Vla-Askew FOR PERF. JULY 15
Vlc-Magill
Fl-Bush
Cl-Hall
Harp-Kourkoumelis

SECTION B Thursday 3:45 - 5:45
Saturday 1:30 - 3:30

Mr. Voisin Studio E
Stravinsky Octet
Fl-Downey
Cl-Nishi
Bsn-Ekholm
Bsn-Storchheim
Trp-Kemp
Trp-Croley
Trb-Isaacson
Trb-Renshaw

Mr. Wyner Rehearsal Stage
Bach Brandenburg Concerto No. 1
Solo Vln-Thorley
Vln-Gugala
Vln-Baker FOR PERF. JULY 8
Vla-Karlin
Vlc-Carrai
Bass-Garrett
Ob-Ridilla
Ob-Sperry
Ob-Workman
Bsn-Gaubatz
Hrn-Todd
Hrn-Achen
Hpsi-Stillman

Mr. Speyer MH 7
Poulenc Sextet
Fl-Milch
Ob-Strommen
Cl-Ardan
Bsn-Sato
Hrn-Schmidt
Pno-Peterson

Mr. Kalish Hayden #1
Franck Piano Quintet in F minor
Vln-Beaulieu
Vln-Wolfe FOR PERF. JULY 15
Vla-Wedell
Vlc-Petty
Pno-Liepa

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

SECOND WEEK
July 2-8

SECTION C Monday and Wednesday
10:00 - 12:00

Mr. Krasner MH 4
Schubert Quintet Op. 161
Vln-Haas
Vln-Gugala
Vla-Charlap FOR PERF. JULY 22
Vlc-Seiver

Mr. Kroll MH 10
Mozart Quartet K. 465
Vln-Wolfe
Vln-Chou
Vla-Holzman
Vlc-Knight

Mr. Schuller MH 7
Thorne Night Elegy
Ob-Workman
Cl-Nishi FOR PERF. JULY 9
Pno-Peterson

Mr. Antoniou Rehearsal Stage
Jaffe Four Nocturnes
Vln-Thorley
Vla-Mika
Vlc-Blustein FOR PERF. JULY 9
Cl-Flax
Perc-Dwight
Perc-Gwin
Harp-Schuster
Cond-Roskott

SECTION D Saturday 3:45 - 5:45

Mr. Barker Rehearsal Stage
Seminar
Bass-Caplin
Bass-Garrett
Bass-Grille
Bass-Pitts
Bass-Price
Bass-Skavronski
Bass-Van Buren

SECTION E Monday 7:00 - 9:00 pm
Wednesday 1:00 - 2:00

Mr. Helmrich HSLibrary Monday; Hayden #3 Wed.
Schubert Shepherd on the Rock
Cl-Hudgins
Pno-Lustman FOR PERF. JULY 8
Vc-Santer

BERKSHIRE MUSIC CENTER

Hall School unless otherwise noted

Fellowship Program
Vocal Coaching

SECOND WEEK
July 2-8

Monday, July 2

10-11	Helmrich/Fulmer (Flanagan)	Lib.
	Decima/Willis (Carpenter)	YR
	Garrett/Miller (Rachmaninoff)	SL
	Jones/Blair (Carter)	AR
	Amlin/Stingley (Ives)	MRm
	Saathoff/Wright (Griffes)	102
11-12	Helmrich/Osborne(Poulenc)	Lib.
	Decima/Vanterpool (Wolf)	YR
	Garrett/Jacobson(Llinof)	SL
	Jones/Rose (Argento)	AR
	Amlin/Weiner (Rachmaninoff)	MRm
	Saathoff/Wagoner (Nielsen)	102
12-1	Helmrich/Hamilton (Schumann)	Lib
1-2	Jones/Santer (Rachmaninoff)	Lib
	Amlin/Ripley (Faure)	SL
	Saathoff/Kibler (Rachman.)	AR
7-9	Helmrich/Santer (Schubert) HS	Lib

Tuesday, July 3

1-2	Helmrich/Fulmer (Flanagan)	SL
	Decima/Willis (Carpenter)	AR
	Garrett/Saathoff/Kibler (Rach)	Lib
	Amlin/Weiner (Rachm.)	102
2-3	Helmrich/Jones/Blair (Carter)	SL
	Decima/Saathoff/Wright (Griffes)	AR
	Garrett/Miller (Rachman.)	Lib.
3-4	Helmrich/Amlin/Stingley (Ives)	SL
	Decima/Jones/Rose (Argento)	AR
	Garrett/Jacobson(Llinof)	Lib.
4-5	Helmrich/Hamilton (Schumann)	SL

Wednesday, July 4

10-11	Helmrich/Hamilton (Schumann)	AR
	Garrett/Miller (Rachman.)	Lib
	Jones/Santer (Rahhman.)	102
11-12	Saathoff/Kibler (Rachman.)	YR
1-2	Helmrich/Santer (Schubert)	Hayden 3
3-4	Helmrich/Saathoff/Wagoner (Nielsen)	Lib.
	Decima/Vanterpool (Wolf)	YR
	Garrett/Amlin/Weiner (Rachm.)	SL
4-5	Helmrich/Osborne (Poulenc)	Lib
	Decima/Amlin,Ripley (Faure)	YR
	Garrett/Jacobson (Llinof)	SL

Thursday, July 5

3-4	Helmrich/Stingley (Schubert)	AR
	Decima/Blair (Debussy)	YR
	Garrett/Rose (Chausson)	Lib
	Jones/Fulmer (Poulenc)	MRm
	Amlin/Ripley (Faure)	102
	Saathoff/Willis (Debussy)	SL
4-5	Helmrich/Osborne (Poulenc)	AR
	Decima/Vanterpool (Wolf)	YR
	Garrett/Jones/Santer (Rachm.)	Lib
	Saathoff/Wagoner (Nielsen)	SL
	Amlin/Wright (Repertoire)	102

Saturday, July 7

12:45-1:30 Helmrich/Santer (Schubert) Theatre/Twood

Hall School unless otherwise noted

BERKSHIRE MUSIC CENTER
Fellowship Program
Vocal

SECOND WEEK
July 2-8
REVISED

Monday, July 2

10-11	Helmrich/Fulmer (Flanagan)	Lib
	Decima/Willis (Carpenter)	YR
	Garrett/Miller (Rachman.)	SL
	Jones/Blair (Carter)	AR
	Amlin/Singley (Ives)	MRm
	Saathoff/Wright (Griffes)	102
11-12	Helmrich/Osborne (Poulenc)	Lib
	Decima/Vanterpool (Wolf)	YR
	Garrett/Jacobson(Llinof)	SL
	Jones/Rose (Argento)	AR
	Amlin/Weiner (Rachman.)	MRm
	Ssathoff/Wagoner (Nielson)	102
12-1	Hlemrich/Hamilton (Schumann)	Lib
1-2	Jones/Santer (Rachman.)	Lib
	Amlin/Ripley (Faure)	SL
	Ssathoff/Kibler (Rachman.)	AR
709	Helmrich/Santer (Schubert)	Lib

Tuesday July 3

1-2	Helmrich/Fulmer (Flanagan)	SL
	Deima/Willis (Carpenter)	AR
2-3	Helmrich/Jones/Blair (Carter)	SL
	Decima/Saathoff/Wright(Griffes)	AR
3-4	Helmrich/Amlin/Stingley (Ives)	SL
	Decima/Jones/Rose (Argento)	AR

Wednesday July 4

10-11	Garrett/Miller (Rachman.)	Lib
	Jones/Santer (Rachman.)	102
11-12	Garrett/Saathoff/Kibler (Rach.)	Lib
1-2	Helmrich/Santer (Schubert)	Hayden 3 Twood
3-4	Helmrich/Saathoff/Wagoner (Nielsen)	Lib
	Decima/Vanterpool (Wolf)	YR
	Garrett/Amlin/Weiner(Rachm.)	SL
4-5	Decima/Amlin/Ripley (Faure)	YR
	Garrett/Jacobson (Llinos)	SL

Thursday July 5

3-4	Decima/Blair (Debussy)	YR
	Garrett/Rose (Chausson)	Lib
	Jones/Fulmer (Poulenc)	MRm
	Amlin/Ripley (Faure)	102
	Saathoff/Willis (Debussy)	SL
	Helmrich/Hamilton (Schumann)	AR
4-5	Helmrich/Osborne (Poulenc)	AR
	Decima/Vanterpool (Wolf)	YR
	Garrett/Jones/Santer (Rachm.)	Lib
	Saathoff/Wagoner (Nielsen)	SL
	Amlin/Wright (Repertoire)	102

Saturday July 7

12:45-1:30	Helmrich/Santer (Schubert)	Theatre,Twood
1-2	Garrett/Miller (Rachm.)	Lib
	Saathoff/Kibler (Rachm.)	SL
	Amlin/Weiner (Rachm.)	AR
2-3	Garrett/Jacobson (Llinos)	Lib.
	Helmrich/Hamilton (Schumann)	SL
3-4	Helmrich/Osborne (Poulenc)	Lib
4-5	Helmrich/Stingley (Schubert)	Lib.

BERKSHIRE MUSIC CENTER
Fellowship Program
Instrumental

THIRD WEEK
July 9-15

MONDAY 9	TUESDAY 10	WEDNESDAY 11	THURSDAY 12	FRIDAY 13	SATURDAY 14
10:00 - 12:30 BMCO B-IV Cond. Fellows Theatre 10:00 - 12:00 Seminar-All Pianists Mr. Kalish/Wyner Hawthorne #1 1:30 - 3:30 String Reading III Mr. Silverstein Rehearsal Stage 1:30 - 5:00 Composers Forum Dress Theatre Practice 8:30 Composers Forum I Theatre	9:30 - 12:00 BMCO R-IV Orchestra A Cond. Fellows Theatre Orchestra B Practice 10:00 - 12:00 Chamber Music Section D 1:00 - 3:00 Chamber Music Section B 3:15 - 6:15 BMCO B-V Mr. Rozhdestvensky Theatre	10:00 - 11:30 BMCO B-VI Cond. Fellows Theatre 10:00 - 12:00 Seminar-All Pianists Mr. Kalish/Wyner Hawthorne #1 1:00 - 3:00 Chamber Music Section A 3:15 - 4:15 BMCO B-VII Mr. Rozhdestvensky Theatre 8:30 BMCO Concert B Mr. Rozhdestvensky and Cond. Fellows Theatre	10:00 - 12:00 Chamber Music Section C Practice 1:00 - 3:00 Chamber Music Section A 3:15 - 5:45 BMCO R-V Orchestra B Cond. Fellows Theatre Orchestra A Practice	10:00 - 12:00 Chamber Music Section D Practice 1:00 - 3:00 BMCO Sectional C Vlns-Theatre Vla-MH 4 Vlc-MH 7 Bass-ScenicShed Fl-MH 11 Ob-MH 13 Cl-MH 10 Bsn-MH 15 Hrn-Studio H Trp-Studio F Trb-Tba-Studio E Perc-RehStage Hrp-Video 3:15 - 5:45 BMCO C-I Mr. Wyss Theatre	10:00 - 12:30 BMCO C-II Mr. Wyss Theatre 1:30 - 3:30 Chamber Music Section B 3:45 - 5:45 Chamber Music Section C, E Practice **SUNDAY 15** 10:00 Chamber Music Concert II Theatre

BERKSHIRE MUSIC CENTER
FEllowship Program
Conducting

THIRD WEEK
July 9-15

MONDAY 9	TUESDAY 10	WEDNESDAY 11	THURSDAY 12	FRIDAY 13	SATURDAY 14
10:00 - 12:00 BMCO B-IV Cond. Fellows Theatre	9:30 - 12:00 BMCO R-IV Cond. Fellows Theatre	10:00 - 11:30 BMCO B-VI Cond. Fellows Theatre			10:00 - 12:30 BMCO C-II Mr. Wyss Theatre
1:00 - 3:00 Class Mr. Wyss West Barn	1:00 - 3:00 Solfege Mrs. Rohde West Barn	1:00 - 3:00 Class Mr. Wyss West Barn	1:00 - 3:00 Class Mr. Wyss West Barn	1:00 - 3:00 Class Mr. Wyss West Barn	
3:45 - 5:45 Solfege Mrs. Rohde West Barn	3:15 - 6:15 BMCO B-V Mr. Rozhdestvensky Theatre	3:15 - 4:15 BMCO B-VII Mr. Rozhdestvensky Theatre	3:15 - 5:45 BMCO R-V Cond. Fellows Theatre	3:15 - 5:45 BMCO C-I Mr. Wyss Theatre	
8:30 Composers Forum I Theatre		8:30 BMCO Concert B Mr. Rozhdestvensky & Cond. Fellows Theatre			

BERKSHIRE MUSIC CENTER
Fellowship Program
Vocal

THIRD WEEK
July 9-15

MONDAY 9	TUESDAY 10	WEDNESDAY 11	THURSDAY 12	FRIDAY 13	SATURDAY 14
10:00 - 12:00 Master Class- Fellows Ms. Grist West Barn	10:00 - 12:00 Master Class Fellows Ms. Grist West Barn	10:00 - 12:00 Master Class- Fellows Ms. Grist West Barn 12:00 - 1:00 Faculty Meeting HS Cafeteria	10:00 - 12:00 Coachings Hall School	10:00 - 12:00 Coachings Hall School	10:00 - 1:00 Mr. Helmrich H.S. Library
1:00 - 1:30 Hudson auditions Mr. Schuller et al ChMus Hall 1:00 - 5:00 Coachings at Hall School	1:00 - 5:00 Coachings at Hall School 3:30 - 5:00 Solfege Mrs. Rohde West Barn 7:00 - 10:00 Haydn Auditions (See coaching schedule) HS Library	1:00 - 3:00 Piano Seminar Vocal & Coaching Fellows HS Library Mr.Decima 3:00 - 6:00 Coachings at Hall School	1:00 - 3:00 Inhouse Recital Garrett et al Vocal & Coaching Fellows HS Library 3:00 - 6:00 Coachings at Hall School	1:00 - 3:00 Contemporary Seminar Mr. Antoniou Vocal &Coaching Hawthorne #2 3:00 - 5:00 Vocal Dress III ChMusic Hall	1:00 - 4:00 Coachings at Hall School

BERKSHIRE MUSIC CENTER
Fellowship Program
Composition

THIRD WEEK
July 9-15

MONDAY 9	TUESDAY 10	WEDNESDAY 11	THURSDAY 12	FRIDAY 13	SATURDAY 14
		10:00 - 12:00 Seminar Mr. Zukofsky Hawthorne #2	10:00 - 12:00 Seminar Mr. Zukofskyq Hawthorne #2	10:00 - 12:00 Seminar Mr. Zukofsky Hawthorne #2	
1:30 - 5:00 Composers Forum Dress Theatre					
8:30 Composers Forum I Theatre					

BERKSHIRE MUSIC CENTER
Listening andAnalysis

THIRD WEEK
JULY 9-15

MONDAY 9	TUESDAY 10	WEDNESDAY 11	THURSDAY 12	FRIDAY 13	SATURDAY 14
	10:00 - 11:30 Solfege Mr. Rohde Hawthonre #1	10:00 - 12:30 BSO Mr. Zukerman Shed	10:00 - 12:30 BSO Mr. Rozhdestvensky Shed	10:00 - 12:30 BSO Mr. Wyss Shed	10:35 - 1:05 BSO Mr. Rozhdestvensky Shed
1:30 - 3:30 Class Mr. Swing Hawthorne #1	1:30 - 3:30 Class Mr. Swing Hasthorne #1	1:30 - 3:30 Class Mr. Swing Hawthorne #1	1:30 - 3:30 Class Mr. Swing Hawthorne #1	1:30 - 3:30 CLass Mr. Swing Hawthorne #1	
8:30 Composers Forum Theatre		8:30 BMCO Concert B Mr. Rozhdestvensky and Cond. Fellows Theatre			SUNDAY 15 10:00 Chamber Music Concert Theatre

BERKSHIRE MUSICCCENTER
Fellowship Program
Chamber Music

THIRD WEEK
July 9-15

SECTION A Wednesday and Thursday
1:00 - 3:00

Mr. Gomberg MH 13
Beethoven Variations La Ci Darem la Mano
Ob-Ridilla
Ob-Sperry
E.H.-Strommen

Mr.Wyner Scenic Shed
Crumb Madrigals I
Bass-Price
Vibes-Druckman
Sop-Santer

Mr. Firth Rehearsal Stage
Bartok Sonata
Perc-McGinn
Perc-Tana
Pno-Landrum
Pno-Pinkas

Mr.Barron Studio E
Ewald Symphony
Hrn-Levin
Trp-Kemp
Trp-Croley
Trb-Isaacson
Trb-Rojak

Mr. Ghitalla Studio F
Friederich American Brass Band Journal
Hrn-Sebring
Trp-Scato
Trp-Cohen
Trb-Renshaw
Tba-Tetreault

SECTION B Tuesday 1:00 - 3:00
Saturday 1:30 - 3:30

Mr. Speyer MH 5
Roussel Trio
Vla-Lokken
Vlc-Wexler
Fl-Chesis

Mr. Wyner ChMusHall Tues; East Barn Sat.
Bach Cantata #51
Vln-Smedvig
Vln-Haas
Vla-Askew
Vlc-Magill
Bass-van Buren Hpsi-Landrum
Trp-Cohen Sop-Jacobson

SECTION B Tuesday 1:00 - 3:00
Saturday 1:30 - 3:30

Mr. Antoniou Theatre Tues;WBarn Sat.
Gustavson 3 Mirrors
Vln-Burket
Vlc-Stevens
Bas s-Grille
Fl-Milch
Cl-Ardan
Trb-Isaacson FOR PERF. JULY 23
Perc-Dwight
Perc-Gwin
Perc-Tana
Pno-Stillman
Vc-Fulmer
Cond-Roskott

Mr. Kalish Hayden #1
Franck Piano Quintet
Vln-Beauliwu
Vln-Wolfe
Vla-Wedell FOR PERF. JULY 15
Vlc-Petty
Pno-Liepa

Mr. Krasner MH 4
Prokofieff Quintet
Vln-Tracy
Vla-Geannelis
Bass-Caplin
Ob-Strommen
Cl-Nishi

Mr. Kroll MH 10
Dvorak Terzetto
Vln-Sazer
Vln-White
Vla-Charlap

Mr.Voisin Rehearsal Stage
Ibert Capriccio
Vln-Akos
Vln-Weiss
Vla-Holzman
Vlc-Knight
Fl-Wiedmer
Ob-Workman
Cl-Hudgins
Bsn-Sato
Trp-Marsalis
Harp-Schuster

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

THIRD WEEK
July 9-15

SECTION A Wednesday and Thursday
1:00 - 3:00

Ms.Speaker MH 5
Francaix Trio
Vln-Damerau
Vla-Mika FOR PERF. JULY 15
Vlc-Curry

Mr. Rosen MH 6
Brahms Op. 26
Vln-Masame
Vla-Wedell FOR PERF. JULY 15
Vlc-Stevens
Pno-Wolf

Mr. Hoherman Video Room
Ravel Introduction and Allegro
Vln-Romanul
Vln-Sherry
Vla-Askew FOR PERF. JULY 15
Vlc-Magill
FOBush
Cl-Hall
Harp-Kourkoumelis

Mr. Borok Hayden #2
Shostakovitch Quartet No. 8
Vln-Kato
Vln-Field
Vla-Elegino
Vlc-Wexler

Mr. Silverstein Hayden #4
Beethoven Op. 59 #1
Vln-Chay
Vln-Cummings
Vla-Busch FOR PERF. JULY 22
Vlc-Carrai

Mr. Kalish Hayden #1
Haydn Piano Trio #1 in G Major
Vln-Akos
Vlc-Simcox
Pno-Peterson

Mr. Fine Hayden #3
Bartok Quartet No. 2
Vln-Butler
Vln-Burket
Vla-Karlin
Vlc-Blustein

Mr. Wright MH 7
Weber Clarinet Quintet
Vln-Dyer
Vln-Ruzicka FOR PERF. JULY 22
Vla-Charlap
Vlc-Knight
Cl-Flax

Mr. Kavalovski MH 8
Brahms Horn Trio
Vln-Tesar
HRN Achen
Pno-Stillman

Mrs.Dwyer MH 11
Schoenberg Quintet
Fl-Downey
Ob-Edwards
Cl-Nishi
Bsn-Storchheim
Hrn-Schmidt

Mr. Walt MH 15
Carter Eight Etudes & a Fantasy
Fl-Milch
Ob-Workman
ClOHudgins
Bsn-Ekholm

Mr. Lehner Studio J
Beethoven Op.18 #5
Vln-Thurmer
VlnOHaas
Vla-Hanson
Vlc-Weis

Mr. Hobart MH 12
Mozart K. 458
Vln-Baker
Vln-Nicholeris
Vla-Lokken
Vlc-Petty

Mr. Barker MH 10
Dvorak Quintet Op. 77
Vln-Smedvig
Vln-Chou
Vla-Holzman
Vlc-Seiver
Bass-Skavronski

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

THIRD WEEK
July 9-15

SECTION C Thursday 10:00 - 12:00
Saturday 3:45 - 5:45

Mr. Krasner MH 4
Schubert Op. 161
Vln-Thorley
Vln-Mermelstein FOR PERF. JULY 22
Vla-Leventhal
Vlc-Seiver

Mr. Schuller Theatre Rhurs;EastBarn Sat
Lennon Colors . . .
Vln-Tracy
Vla-Karlin
Vlc-Carrai FOR PERF.JULY 23
Perc-Druckman
Celesta-Liepa
Sop-Jacobson
Cond-Edelson

Mr. Antoniou West Barn
Dec. 27, 1966 - Carl
Vln-Butler
Vla-Busch
Vlc-Petty FOR PERF. JULY 23
Fl-Chesis
Cl-Hall
Trp-Marsalis
Perc-Trigg
Sop-Wright
Cond-McTerry

SECTION D TUESDAY AND FRIDAY
10:00 - 12:00

Mr. Kalish Hayden #1
Ravel Piano Trio
Vln-Butler
Vlc-Blustein
Pno-Lustman

Mr. Schuller MH 4
Asia Line Images
Ob-Sperry
Ob d'Amore-Strommen FOR PERF. JULY 23
E.H.-Edwards
Bsn-Gaubatz

SECTION E Saturday 3:45 - 5:45

Mr. Barker Rehearsal Stage
Bass Audition Class
Bass-Caplin
Bass-Garrett
Bass-Grille
Bass-Pitts
Bass-Price
Bass-Skavronski
Bass-Van Buren

BERKSHIRE MUSIC CENTER
FEllowship Program
Vocal Coaching

THIRD WEEK
July 9-15

Monday July 9

1-2	Garrett/Miller (Rach)	SL
	Amlin, Jacobson (Strauss)	AR
	Jones/Stingley (Schubert)	MRm
2-3	Helmrich/Hamilton (Schumann)	Lib
	Decima/Vanterpool (Wolf)	YR
	Garrett/Kibler (Rachm.)	SL
	Amlin/Weiner (Rachm.)	AR
	Jonea/Fulmer (Poulenc)	MRm
3-4	Helmrich/Miller (Britten)	Lib
	Decima/Blair (Debussy)	YR
	Garrett/Wagoner (Duparc)	SL
	Amlin/Wright (Schoenberg)	AR
	Saathoff/Willis (Debussy)	102
4-5	Helmrich/Santer (Messiaen)	Lib
	Decima/Osborne (Viennese)	YR
	Garrett/Rose (Chausson)	SL

Tuesday July 10

1-3	Wyner/Jacobson (Bach)	ChMusHall
	Antoniou/Fulmer (Gustavson)	Theatre
1-2	Helmrich/Ripley (Dowland)	SL
	Garrett/Miller (Rachm.)	Lib
	Jones/Santer (Rachm.)	102
	Saathoff/Weiner (Berlioz)	AR
2-3	Helmrich/ (Silver)	SL
	Garrett/Kibler (Rachm.)	Lib
	Amlin/Hamilton (Berlioz)	MRm
	Carl/Wright (Carl)	AR
4-5	Decima/Jones/Fulmer (Poulenc)	Lib

Wednesday July 11

1-3	Wyner/Santer (Crumb)	ScenicShed
3-4	Helmrich/Hamilton (Schumann)	AR
	Decima/Vanterpool (Wolf)	SL
	Garrett/Wagoner (Duparc)	Lib
	Amlin/Jacobson (Strauss	102
	Jones/Stingley (Schubert)	YR
	Saathoff/Willis (Debussy)	MRm
4-5	Helmrich/Santer (Messiaen)	AR
	Decima/Blair (Debussy)	SL
	Garrett/ Rose (Chausson)	Lib
	Amlin/Wright (Schoenberg)	102
	Jones/Fulmer (Poulenc)	YR
	Saathoff/Weiner (Berlioz)	MRm
5-6	Helmrich/Miller (Britten)	AR
	Decima/Osborne (Viennese)	SL
	Amlin/ (Hudson	102
	Lennon/Jacobson (Lennon)	MRm

Thursday July 12

10-12	Edelson/Jacobson (Lennon)	Theatre
	McTerry/Wright (Carl)	WBarn
10-11	Helmrich/Saathoff/Willis/ (Debussy)	Lib
	Decima/Blair (Debussy)	YR
	Garrett/Jones/Santer (Rach.)	SL
11-12	Helmrich/ (Silver)	Lib
	Decima/Jones/Fulmer (Poulenc)	YR
	Garrett/Miller (Rachm.)	SL
1-3	Wyner//Santer (Crumb)	Scenic
3-4	Helmrich/Vanterpool (Shapey)	Lib
	Decima/Osborne (Viennese)	YR
	Garrett/Amlin/Weiner (Rach.)	SL
4-5	Garrett/Saathoff/Kibler (Rach)	SL
	Amlin/ (Hudson)	102
5-6	Decima/Vanterpool (Wolf)	Lib
	Amlin/Hamilton (Berlioz)	102

Friday July 13

10-11	Helmrich/Amlin/Jacobson (Strauss)	SL
	Decima/Saathoff/Weiner (Berlioz)	Lib
	Garrett/Wagoner (Duparc)	MRm
11-12	Helmrich/Jones/Stingley (Schubert)	SL
	Decima/Amlin/Hamilton (Berlioz)	Lib
	Garrett/Rose (Chausson)	MRm

Saturday July 14

1-2	Helmrich/Amlin/Wright (Schoenberg)	Lib
1:30-3:30	Wyner/Jacobson(Bach)	EBarn
	Antoniou/Fulmer (Gustavson)	WBarn
2-3	Helmrich (Silver)	Lib
3-4	Helmrich/Vanterpool (Shapey)	Lib
3:45 - 5:45	Edelson/Jacobson(Lennon)	EBarn
	McTerry/Wright (Carl)	WBarn

NOTE Pay special attention to where coachings occur - some are at Tanglewood.

NOTE Coachings,for this week,will take precedence over all other scheduled classes. If you have a question about a conflict, please ask me.

BERKSHIRE MUSIC CENTER
Fellowship Program
Instrumental

FOURTH WEEK
July 16-22

MONDAY 16	TUESDAY 17	WEDNESDAY 18	THURSDAY 19	FRIDAY 20	SATURDAY 21
10:00 - 12:30 BMCO C-III Mr. Wyss Theatre 10:00 - 12:00 Seminar-All Pianists Mr. Kalish/Wyner Hawthorne #1 1:30 - 3:30 Chamber Music Section C 3:45 - 6:15 BMCO C-IV Mr. Wyss Theatre 7:30 - 9:30 Chamber Music Section J	10:00 - 12:30 BMCO C-V Mr. Wyss Theatre 1:30 - 3:30 Chamber Music Section D 3:45 - 5:45 Chamber Music Section B, I Practice 7:30 String Masterclass Mr. Zukofsky H.S. Library	10:00 - 12:30 BMCO C-VI Mr. Wyss Theatre 1:30 - 3:30 Chamber Music Section A, L 3:45 - 5:45 Chamber Music Section H 8:30 BMCO Concert C Mr. Wyss Theatre	9:00 - 11:00 Chamber Music Section F 11:15 - 1:15 Chamber Music Section G 1:30 - 3:30 Chamber Music Section K 1:30 - 3:30 BMCO Sectional D Vlns-Theatre Vla-MH 4 Vlc-MH 7 Bass-Scenic Fl-MH 11 Ob-MH 13 Cl-MH 10 Bsn MH 15 Hrn-Studio H Trp-Studio F Trb-Tba-Studio E 3:45 - 5:45 Chamber Music Section B 7:30 - 9:30 Chamber Music Section J	9:30 - 12:00 BMCO D-I Cond. Fellows West Barn 1:00 - 3:00 Chamber Music Section A 3:15 - 6:15 BMCO D-II Mr. Bernstein West Barn	9:00 - 11:00 Chamber Music Section D 11:00 - 1:00 Chamber Music Section C 1:00 - 3:00 Chamber Music Section E 3:15 - 6:15 BMCO D-III Cond. Fellows & Mr. Bernstein West Barn

SUNDAY 22
10:00 Chamber Music Concert III Theatre

BERKSHIRE MUSIC CENTER
Fellowship Program
Conducting

FOURTH WEEK
July 16-22

MONDAY 16	TUESDAY 17	WEDNESDAY 18	THURSDAY 19	FRIDAY 20	SATURDAY 21
10:00 - 12:30 BMCO C-III Mr. Wyss Theatre	10:00 - 12:30 BMCO C-V Mr. Wyss Theatre	10:00 - 12:30 BMCO C-VI Mr. Wyss Theatre	10:00 - 12:30 BSO Mr. Bernstein Shed	9:30 - 12:00 BMCO D-I Cond. Fellows West Barn	10:35 - 1:05 BSO Mr. Bernstein Shed
				9:30 - 12:00 BUYAO Reading Cond. Class ChMusic Hall	1:00 - 3:00 Class Mr. Wyss Rehearsal Stage
1:30 - 3:30 Class Mr. Wyss West Barn			1:00 - 3:00 Class Mr. Bernstein Seranak	1:00 - 3:00 Solfege Mrs. Rohde West Barn	3:15 - 6:15 BMCO D-III Cond. Fellows & Mr. Bernstein West Barn
3:45 - 6:15 BMCO C-III Mr. Wyss Theatre	3:45 - 5:45 CLass Mr. Wyss West Barn	8:30 BMCO Concert C Mr. Wyss Theatre	3:45 - 5:45 Solfege Mrs. Rohde West Barn	3:15 - 6:15 BMCO D-II Mr. Bernstein Theatre	

SUNDAY 22
10:00 Chamber Music Concert Theatre

BERKSHIRE MUSIC CENTER
Fellowship Program
Vocal

FOURTH WEEK
July 16-22

MONDAY 16	TUESDAY 17	WEDNESDAY 18	THURSDAY 19	FRIDAY 20	SATURDAY 21
10:00 - 12:00 Master Class - Fellows Ms. Grist West Barn	10:00 - 12:00 Master Class - Fellows Ms. Grist West Barn	10:00 - 12:00 Master Class - Fellows Ms. Grist West Barn 12:00 - 1:00 Staff Meeting HS Cafeteria		10:00 - 12:00 Contemporary Semin. Vocal Fellows Mr. Antoniou Hawthorne #2	
8:30 Vocal Music Recital III ChMusic Hall	3:45 - 5:45 Piano Seminar Coaching Fellows Mr. Helmrich Hawthorne #2 7:00 - 9:00 Haydn coachings (see schedule) HS Art Room		2:00 - 3:30 Solfege Mrs. Rohde West Barn	3:30 - 5:30 Vocal Dress IV Chamber Music Hall	SUNDAY 22 8:30 Vocal Recital IV ChMusic Hall

BERKSHIRE MUSIC CENTER
Fellowship Program
Composition

FOURTH WEEK
July 16-22

MONDAY 16	TUESDAY 17	WEDNESDAY 18	THURSDAY 19	FRIDAY 20	SATURDAY 21
10:00 - 12:00 Seminar Mr. Zukofsky Hawthorne #2	10:00 - 12:00 Seminar Mr. Zukofsky Hawthorne #2	10:00 - 12:00 Seminar Mr. Zukofsky Hawthorne #2			
				1:00 - 3:00 Seminar Mr. Krasner Hawthorne #2	

BERKSHIRE MUSIC CENTER
Listening and Analysis

FOURTH WEEK
July 16-22

MONDAY 16	TUESDAY 17	WEDNESDAY 18	THURSDAY 19	FRIDAY 20	SATURDAY 21
		10:00 - 12:30 BSO Mr. Tennstedt Shed	10:00 - 12:30 BSO Mr. Bernstein Shed	9:30 - 10:30 Solfege Mrs. Rohde Hawthorne #1 10:30 - 12:30 BSO Mr. Tennstedt Shed	10:35 - 1:05 BSO Mr. Bernstein Shed
1:30 - 3:30 Class Mr. Swing Hawthorne #1	1:30 - 3:30 Class Mr. Swing Hawthorne #1	1:30 - 3:30 Class Mr. Swing Hawthorne #1	1:30 - 3:30 Class Mr. Swing Hawthorne #1	1:30 - 3:30 Class Mr. Swing Hawthorne #1	SUNDAY 22 10:00 Chamb er Music Concert Theatre
8:30 Vocal Recital ChMusic Hall		8:30 BMCO Concert Mr. Wyss Theatre			

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

FOURTH WEEK
July 16-22

SECTION A Wednesday 1:30 - 3:30
Friday 1:00 - 3:00

Mr. Silverstein Hayden #4
Beethoven Op. 59 #1
Vln-Chay
Vln-Cummings FOR PERF. JULY 29
Vla-Busch
Vlc-Carrai

Mr. Fine Hayden #3
Bartok Quartet No. 2
Vln-Butler
Vln-Burket
FOR PERF. JULY 29
Vla-Karlin
Vlc-Blustein

Mr. Borok Hayden #2
Shostakovitch Quartet No. 8
Vln-Kato
Vln-White
Vla-Elegino
Vlc-Wexler

Mr. Lehner Studio J
Mozart K. 590
Vln-Thurmer
Vln-Haas
Vla-Hansen
Vlc-Weis

Mr. Wright MH 8
Weber Clarinet Quintet
Vln-Dyer
Vln-Ruzicka
Vla-Charlap FOR PERF. JULY 22
Vlc-Knight
Cl-Flax

Mr. Barker MH 10
Dvorak Quintet Op. 77
Vln-Smedvig
Vln-Chou
Vla-Holzman
Vlc-Seiver
Bass-Skavronski

Mr. Hobart MH 12
Beethoven Op. 95
Vln-Baker
Vln-Nicholeris
Vla-Lokken
Vlc-Petty

Mrs. Dwyer MH 11
Schoenberg Quintet
Fl-Downey
Ob-Edwards
Cl-Nishi
Bsn-Storchheim
Hrn-Schmidt

Mr. Walt MH 15
Carter Etudes
Fl-Chesis
Ob-Workman
Cl-Hudgins
Bsn-Ekholm

Mr. Wyner Scenic Shed
Crumb Madrigals I
Bass-Price
Vibes-Druckman
Sop-Santer

Mr. Krasner MH 4
Bartok Duets
Vln-Damerau
Vln-Tesar

Mr. Kalish Rehearsal Stage
Bartok Sonata
Perc-McGinn
Perc-Tana
Pno-Landrum
Pno-Pinkas

Ms. Speaker MH 7
Brahms Sextet Op. 18
Vln-Romanul
Vln-Masame
Vla-Mika
Vla-Askew
Vlc-Stevens
Vlc-Curry

Mr. Rosen MH 5
Beethoven Op. 1 #2
Vln-Sherry
Vlc-Simcox
Pno-Wolf

Mr. Barron Studio E
Beethoven Equali
Trb-Mayer
Trb-Renshaw
Trb-Isaacson
Trb-Rojak

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

FOURTH WEEK
July 16-22

SECTION A CONTINUED Wednesday 1:30 - 3:30
Friday 1:00 - 3:00

Mr. Genovese MH 13
Mozart Oboe Quartet
Vln-Sazer
Vla-Geannelis FOR PERF. JULY 29
Vlc-Magill
Ob-Strommen

Mr. Kavalovski Studio H
Daupret Sextuor No. 1
Hrn-Todd
Hrn-Sebring
Hrn-Boen
Hrn-Schmidt (will not report)
Hrn-Achen
Hrn-Levin

SECTION B Tuesday and Thursday
3:45 - 5:45

Mr. Wyner Chamber Music Hall
Bach Cantata #51
Vln-Smedvig
Vln-Haas
Vla-Askew
Vlc-Magill
Bass-Van Buren
Trp-Cohen
Hpsi-Landrum
Sop-Jacobson

Mr. Kalish Hayden #1
Franck Piano Quintet
Vln-Beaulieu
Vln-Wolfe
Vla-Wedell FOR PERF. JULY 22
Vlc-Petty
Pno-Liepa

Mr. Krasner MH 4
Prokofieff Quintet
Vln-Tracy
Vla-Geannelis
Bass-Caplin
Ob-Strommen
Cl-Hall

Mr. Kroll MH 10
Dvorak Terzetto
Vln-Sazer
Vln-Field
Vla-Charlap

SECTION B CONTINUED Tuesday & Thursday
3:45 - 5:45

Mr. Voisin Studio F
Chavez Soli IV
Hrn-Boen
Trp-Donato
Trb-Isaacson

Mr. Schuller MH 7
Weber Consort for Winds
Fl, Picc-Chesis
Ob,E.H.-Edwards
Cl,B.Cl-Flax FOR PERF. AUG. 4
Bsn.CBsn-Sato
Hrn=Schmidt

Mr. Shapey Rehearsal Stage
Shapey Dimensions
Fl-Milch
Ob,E.H.-Workman
TenSax-Creditor
Hrn-Todd
Trp-Croley FOR PERF. AUG. 4
Bass-Skavronski
Perc-Druckman
PercODwight
Perc-Gwin
Perc-MCGinn
Perc-Tana
Perc-Trigg
Perc-Mizukoshi
Perc-Flanagan
Pno-Pinkas
Sop-Vanterpool

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

FOURTH WEEK
July 16-22

SECTION C Monday 1:30 - 3:30
Saturday 11:00 - 1:00

Mr. Antoniou Chamber Music Hall
Constant Symphonie
Fl-Chesis
Fl-Wiedmer
Fl-Downey
Ob-Ridilla
Ob-Sperry
E-flat Cl-Hudgins
Cl-Flax FOR PERF. AUG. 8
Cl-Ardan (will not report)
B Cl-Nishi
Bsn-Gaubatz
Bsn-Storchheim
CBsn-Ekholm
Hrn-Sebring
Hrn-Schmidt
Hrn-Boen
Hrn-Levin
Trp-Marsalis
Trp-Cohen
Trp-Donato
Trb-Isaacson (will not report)
Trb-Mayer
Trb-Rojak
Tba-Tetreault

Mr. Antoniou Rehearsal Stage
Gustavson 3 Mirrors
Vln-Burket
Vlc-Stevens
Bass-Grille
Fl-Milch FOR PERF. JULY 23
Cl-Ardan
Trb-Isaacson
Perc-Dwight
Perc-Gwin
Perc-Tana
Pno-Stillman
Org-Lustman
Vc-Fulmer
Cond-Roskott

Mr. Krasner MH 4
Schubert Quartet Op. 161
Vln-Thorley
Vln-Mermelstin FOR PERF. JULY 22
Vla-Leventhal
Vlc-Seiver

SECTION D Tuesday 1:30 - 3:30
Saturday 9:00 - 11:00

Mr. Antoniou Chamber Music Hall
Ligeti Kammerkonzert
Vln-Thurmer
Vln-Wolfe
Vla-Charlap
Vlc-Stevens FOR PERF. AUG. 8
Bass-Price
Fl,Picc-Milch
Ob,E.H.-Strommen
Cl-Hall (will not report)
B Cl, Cl-Flax
Hrn-Achen
Trb-Isaacson
Pno,cel-Landrum
Hpsi, org-Liepa

Mr. Kalish Hayden #1
Haydn Piano Trio #1
Vln-Akos
Vlc-Simcox
Pno-Peterson

Mr. Antoniou Rehearsal Stage
Carl Dec. 27, 1966
Vln-Butler
Vla-Busch
Vlc-Petty
Fl-Chesis FOR PERF. JULY 23
Cl-Hall
Trp-Marsalis
Perc-Trigg
Sop-Wright
Cond-McTerry

Mr. Schuller West Barn
Lennon Colors
Vln-Tracy
Vla-Karlin
Vlc-Carrai FOR PERF. JULY 23
Perc-Druckman
Cel-Wolf
Sop-Jacobson
Cond-Edelson

BERKSHIRE MUSIC CENTER
Fellowship Program — FOURTH WEEK
Chamber Music — July 16-22

SECTION E Saturday 1:00 - 3:00

Mr. Antoniou West Barn
Couroupos Abstr'acte
Vln-Sazer
Vla-Busch
Vlc-Wexler
Bass-Caplin — FOR PERF. AUG. 8
Fl-Bush
Ob-Strommen
Cl-Hall
Bsn-McGovern
Hrn-Achen
Trp-Kemp
Trb-Mayer
Tba-Tetreault
Org-Pinkas

SECTION F Thursday 9:00 - 11:00

Mr. Antoniou Rehearsal Stage
Arrigo Infrarosso
Vln-Burket
Vln-Dyer
Vla-Karlin
Vlc-Carrai — FOR PERF. AUG. 8
Bass-Pitts
Fl,Picc-Chesis
Ob,E.H.-Workman
Cl,E-flt Cl-Hudgins
Cl,B Cl-Nishi
Hrn-Levin
Trb-Rojak
Perc-Druckman
Perc-Tana
Hrp-Schuster
Pno,Cel-Peterson

SECTION G Thursday 11:15 - 1:15

Mr. Antoniou Rehearsl Stage
Silver Canto
Vla-Leventhal
Vlc-Curry
Bas-Grille — FOR PERF. AUG. 5
Ob,E.H.-Edwards
Trp-Croley
Trb-Renshaw
Perc-McGinn
Perc-Dwight
Perc-Trigg
Bari-Hamilton

Mr. Wyner MH 7
Wilson Piano Trio
Vln-Kato
Vlc-Blustein — FOR PERF. AUG. 5
Pno-Lustman

SECTION H Wednesday 3:45 - 5:45

Mr. Wyner Rehearsal Stage
Tower Breakfast Rhythms
Vln-Chay
Vlc-Magill
Fl-Downey
Cl-Flax — FOR PERF. AUG. 4
Perc-Druckman
Pno-Peterson

SECTION I Tuesday 3:45 - 5:45

Mr. Wyss West Barn
Conducting Seminar
Vln-Masame
Vln-Akos
Vla-Holzman
Vlc-Knight
Bass-Garrett

SECTION J Monday and Thursday
7:30 - 9:30

Mr. Schuller Hall School Library
Asia Line Images
Ob-Sperry
Ob d'Amore-Strommen — FOR PERF. JULY 23
E.H.-Edwards
Bsn-Gaubatz

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

FOURTH WEEK
July 16-22

SECTION K Thursday 1:30 - 3:30

Mr. Antoniou Rehearsal Stage
C.C.Smith Music for Handbells
Perc-Druckman
Perc-Dwight
Perc-Gwin
Perc-MdGinn
Perc-Tana FOR PERF. AUG. 8
Perc-Trigg
Perc-Mizukoshi
Pno-Liepa
Pno-Landrum
Pno-Wolf

SECTION L Wednesday 1:30 - 3:30

Mr. McTerry Studio F
Zwilich Clarino Quartet
Picc Trp-Cohen
Trp-Donato FOR PERF. AUG. 4
Trp-Marsalis
Trp-Croley

SECTION M Wednesday 3:45 - 5:45
Saturday 1:00 - 3:00

Mr. Kalish Hayden #1
Ravel Piano Trio
Vln-Butler
Vlc-Blustein
Pno-Lustman

COMING ATTRACTIONS (not scheduled this week)

Mr. Edelson
J.B. Smith Ruins of Time
Perc-Dwight
Perc-McGinn
Perc-Gwin FOR PERF. AUG. 5
Perc-Trigg
Perc-Tana

Mr. Roskott
Mamlok Sextet
Vln-Butler
Bass-Van Buren FOR PERF. AUG. 5
Fl-Bush
Cl-Ardan
Cl,B Cl-Nishi
Pno-Landrum

Mr. Schuller
Ponè Diletti Dialettica
Vln-Field
Vla-Geannelis
Vlc-Seiver FOR PERF. AUG. 5
Fl-Wiedmer
Cl-Hall
Hrn-Todd
Perc-Tana
Pno-Stilllman

BERKSHIRE MUSIC CENTER
Fellowship Program
Coaching

FOURTH WEEK
July 16-22

Monday, July 16

1-2	Helmrich/Ripley (Dowland)	Lib
	Decima/Blair (Debussy)	YR
	Garrett/Miller (Rachm.)	AR
	Jones/Stinley (Schubert)	SL
	Saathoff/Weiner (Berlioz)	MRm
1:30-3:30		
	Antoniou/Fulmer (Gustavson)	RehStg
2-3	Garrett/Jones/Wagoner (Duparc)	AR
	Amlin/Jacobson (Strauss)	Lib
	Saathoff/Willis (Debussy)	MRm
3-4	Amlin/Wagoner (Hudson)	Lib
	Jones/Kibler (Rep)	SL
	Saathoff /Miller (Britten)	MRm

Tuesday, July 17

1-2	Helmrich/Saathoff/Willis (Debussy)	Lib
	Decima/Blair (Debussy(	YR
	Amlin/Hamilton (Berlioz)	AR
	Jones/Wagoner (Duparc)	MRm
1:30 - 3:30		
	Schuller/Jacobson (Lennon)	WBarn
	Antoniou/Wright (Carl)	RehStg
2-3	Helmrich/Santer (Messiaen)	Lib
	Decima/Osborne (Schoenberg)	YR
3:45 - 5:45		
	Wyner/Jacobson (Bach)	ChMusH
	Shapey/Vanterpool (Shapey)	RehStg

Wednesday, July 18

1-2	Helmrich/Vanterpool (Shapey)	AR
	Decima/Saathoff/Weiner (Berlioz)	YR
	Amlin/Wagoner (Hudson)	Lib
	Jones/Stinley (Schubert)	MRm
1:30 - 3:30		
	Wyner/Santer (Crumb)	ScenicSh
2-3	Helmrich/Amlin/Jacobson (Strauss)	AR
	Jones/Kibler (Rep)	MRm
	Saathoff/Miller (Britten)	SL
3-4	Helmrich/Ripley (Dowland)	AR
	Decima/Amlin/Hamilton (Berlioz)	YR
4-5	Helmrich/Hamilton (Silver)	AR

Thursday, July 19

10-11	Decima/Osborne (Schoenberg)	YR
	Jones/Wagoner (Duparc)	AR
	Saathoff/Miller (Britten)	SL
10-10:30		
	Amlin/Kibler (Schuller)	MRm
	Helmrich/Weiner (Schuller)	Lib
10:30-11		
	Amlin/Ripley (Schuller)	MRm
	Helmrich/Jacobson (Schuller)	Lib
11=11:30		
	Decima/Fulmer (Schuller)	YR
	Jones/Miller (Schuller)	AR
11:15-1:15		
	Antoniou/Hamilton (Silver)	RehStg
11:30-12		
	Decima/Stingley (Schuller)	YR
	Jones/Rose (Schuller)	AR
11-12	Saathoff/Weiner (Berlioz)	SL
3:45-5:45		
	Wyner/Jacobson (Bach)	ChMusH
	Shapey/Vanterpool (Shapey)	RehStg
4-5	Helmrich/Santer (Messiaen)	Lib
	Decima/Blair (Debussy)	YR
	Saathoff/Willis (Debussy)	SL

Friday, July 20

1-2	Helmrich/Jones/Stinley (Schubert)	Lib
	Decima/Osborne (Schoenberg)	YR
	Amlin/Wagoner (Hudson)	AR
1-3	Wyner/Santer (Crumb)	Scenic
2-3	Helmrich/Vanterpool (Shapey)	Lib
	Jones/Kibler (Rep)	SL

Saturday, July 21

9-11	Schuller/Jacobson (Lennon)	WBarn
	Antoniou/Wright (Carl)	RehStg
11-1	Antoniou/Fulmer (Gustavson)	RehSt
12-1	Helmrich/Hamilton (Silver)	Lib
2-3	Amlin/Hamilton (Berlioz)	Lib

BERKSHIRE MUSIC CENTER
Fellowship Program
Instrumental

FIFTH WEEK
July 23-29

MONDAY 23	TUESDAY 24	WEDNESDAY 25	THURSDAY 26	FRIDAY 27	SATURDAY 28
9:30 - 12:30 BMCO D-IV Mr. Bernstein Shed	9:30 - 12:30 BMCO D-VI Cond. Fellows & Mr. Bernstein Shed	F R E E M O R N I N G	10:00 - 12:30 BMCO Deai I Mr. Schuller Theatre 10:00 - 12:00 Seminar-All Pianists Mr. Kalish/Wyner Hawthorne #1	9:00 - 11:00 Chamber Music Section B, I 11:15 - 1:15 Chamber Music Section E 1:30 - 3:30 BMCO Sectional E Vln-Theatre Vla-MH 4 Vlc-MH 7 Bass-Scenic All Winds, Brass and Percs Mr. Schuller West Barn	10:00 - 12:30 BMCO E-II Mr. Ozawa West Barn 1:30 - 3:30 Chamber Music Section A 3:45 - 6:15 BMCO E-III Cond. Fellows West Barn
12:30 - 3:00 Composers Forum Dress Rehearsal Theatre 3:15 - 6:15 BMCO D-V Cond. Fellows & Mr. Bernstein Shed 8:30 Composers Forum II Theatre	1:30 - 3:30 Chamber Music Section D, H 3:45 - 5:45 Chamber Music Section C, I 8:30 BMCO Concert D Cond. Fellows & Mr. Bernstein Shed	1:30 - 3:30 Chamber Music Section G 3:45 - 5:45 Chamber Music Section F	1:30 - 3:30 Chamber Music Section A 3:45 - 5:45 Chamber Music Section B, I 7 - 8:30 Chamber Music Section H	3:45 - 6:15 BMCO E-I Cond. Fellows West Barn	SUNDAY 29 10:00 Chamber Music Concert IV Theatre 5:00 - 7:00 BMCO E-IV Mr. Ozawa Theatre

BERKSHIRE MUSIC CENTER
Fellowship Program
Conducting

FIFTH WEEK
July 23-29

MONDAY 23	TUESDAY 24	WEDNESDAY 25	THURSDAY 26	FRIDAY 27	SATURDAY 28
9:30 - 12:30 BMCO D-IV Mr. Bernstein Shed	9:30 - 12:30 BMCO D-VI Cond. Fellows & Mr. Bernstein Shed		10:00 - 12:30 BMCO Deai I Mr. Schuller Theatre		10:00 - 12:30 BMCO E-II Mr. Ozawa West Barn
1:00 - 3:00 Solfege Mrs. Rohde West Barn	1:30 - 3:30 Solfege Mrs. Rohde West Barn		1:30 - 3:30 Class Mr. Bernstein West Barn	1:30 - 3:30 Class Mr. Wyss Rehearsal Stage	1:30 - 3:30 Class Mr. Wyss West Barn
3:15 - 6:15 BMCO D-V Cond. Fellows & Mr. Bernstein Shed				3:45 - 6:15 BMCO E-I Cond. Fellows West Barn	3:45 - 6:15 BMCO D-III Cond. Fellows West Barn
8:30 Composers Forum II Theatre	8:30 BMCO Concert D Cond. Fellows & Mr. Bernstein Shed				SUNDAY 29 5:00 - 7:00 BMCO E-IV Mr. Ozawa Theatre

BERKSHIRE MUSIC CENTER
Fellowship Program
Vocal

FIFTH WEEK
July 23-29

MONDAY 23	TUESDAY 24	WEDNESDAY 25	THURSDAY 26	FRIDAY 27	SATURDAY 28
10:00 - 12:00 Master Class-Fellows Ms. Bryn-Julson West Barn					
Time to be announced Master Class-Fellows Ms. Norman East Barn	1:00 - 3:00 Piano Seminar Coaching Fellows Mr. Oliver HS Library 3:45 - 5:15 Solfege Mrs. Rohde West Barn	1:00 - 3:30 In-house recital Vocal & Coaching Fellows Mr. Oliver et al HS Library C	3:30 - 5:30 Vocal Dress V Chamber Music Hall		
					SUNDAY 29
					8:30 Vocal Concert V Chamber Music Hall

BERKSHIRE MUSIC CENTER
Fellowship Program
Composition

FIFTH WEEK
July 23-29

MONDAY 23	TUESDAY 24	WEDNESDAY 25	THURSDAY 26	FRIDAY 27	SATURDAY 28
	10:00 - 12:00 Seminar Mr. Wilson Hawthorne #2	10:00 - 12:00 Seminar Mr. Wilson Hawthorne #2		10:00 - 12:00 Seminar Mr. Wilson Hawthorne #2	
12:30 - 3:00 Composers Forum Dress reh.					
8:30 Composers Forum II Theatre					

BERKSHIRE MUSIC CENTER
Listening and Analysis

FIFTH WEEK
July 23-29

MONDAY 23	TUESDAY 24	WEDNESDAY 25	THURSDAY 26	FRIDAY 27	SATURDAY 28
	10:00 - 11:30 Solfege Mrs. Rohde West Barn	10:00 - 12:30 BSO Mr. Ozawa Shed	10:00 - 12:30 BSO Mr. Bernstein Shed	10:00 - 12:30 BSO Mr. Eschenbach Shed	10:35 - 1:05 BSO Mr. Bernstein Shed
1:30 - 3:30 Class Mr. Altman Hawthorne #1	1:30 - 3:30 Class Mr. Altman Hawthorne #1	1:30 - 3:30 Class Mr. Altman Hawthorne #1	1:30 - 3:30 Class Mr. Altman Hawthorne #1	1:30 - 3:30 Class Mr. Altman Hawthorne #1	**SUNDAY 29**
8:30 Composers Forum Theatre	8:30 BMCO Concert Cond. Fellows & Mr. Bernstein Shed				10:00 Chamber Music Concert Theatre

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

FIFTH WEEK
JUly 23-29

SECTION A Thursday and Saturday
1:30 - 3:30

Mr. Silverstein Hayden #4
Beethoven Op. 59 #1
Vln-Chay
Vln-Cummings FOR PERF. JULY 29
Vla-Busch
Vlc-Carrai

Mr. Fine Hayden #3
Bartok Quartet No. 2
Vln-Romanul
Vln-Burket FOR PERF. JULY 29
Vla-Karlin
Vlc-Blustein

Ms. Speaker MH 12
Brahms Quartet Op. 51 #2
Vln-Dyer
Vln-Ruzicka
Vla-Askew
Vlc-Petty

Mr. Lehner Studio J
Haydn Op. 33 #3
Vln-Weiss
Vln-Haas
Vla-Charlep
Vlc-Knight

Mr. Hobart MH 7
Dvorak Op. 77
Vln-Akos
Vln-Baker
Vla-Wedell
Vlc-Curry
Bass-Van Buren

Mr Rosen MH 8
Faure Piano Quartet in C minor
Vln-Wolfe
Vla-Leventhal
Vlc-Seiver
Pno-Stillman

Mr. Borok Hayden #2
Mendelssohn Op. 44 No. 3
Vln-Thurner
Vln-Chou
Vla-Lokken
Vlc-Weis

Mr. Hoherman MH 5
Kodaly Duo
Vln-Smedvig
Vlc-Wexler

Mr. Barker Scenic Shed
Bach Sarabande
Bass-Garrett
Bass-Caplin FOR PERF. JULY 29
Bass-Price
Bass-Grille

Mr. Krasner MH 4
Bartok Contrasts
Vln-Beaulieu
Cl-Hudgins
Pno-Peterson

Mrs Dwyer MH 11
Mozart Flute Quartet K. 631
Fl-Wiedner
Vln-Tesar
Vla-Holzman
Vlc-Stevens

Mr. Gomberg MH 13
Poulenc Trio
Ob-Sperry
Bsn-Ekholm
Pno-Liepa

Mr. Genovese MH 15
Mozart Oboe Quartet
Vln-Sazer
Vla-Geannelis FOR PERF. JULY 29
Vlc-Magill
Ob-Strommen

Mr. Kavalovski Studio H
Daupret Sextuor No. 1
Hrn-Todd
Hrn-Sebring
Hrn-Boen
Hrn-Amadi
Hrn-Achen
Hrn-Levin

Mr. Barron Studio E
Wyner Passover Offering
Fl-Downey
Cl-Ardan
Trb-Renshaw
Vlc-Simcox

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

FIFTH WEEK
July 23-29

SECTION A Thursday and Saturday
1:30 - 3:30

Mr. Ghitalla East Barn
Pezel 16 Pieces
Trp-Donato
Trp-Cohen
Trb-Mayer
Trb-Isaacson
Trb-Rojak

Mr. Firth Rehearsal Stage
Bartok Sonata
Perc-McGinn
Perc-Tana
Pno-Landrum
Pnp-Pinkas

Mr. Schuller MH 10
Weber Consort for Winds
Fl,Picc-Chesis
Ob,E.H.-Edwards FOR PERF. AUG. 4
Cl, B Cl-Flax
Bsn,C BsnOSato
Hrn-Schmidt

SECTION B Thursday 3:45 - 5:45
Friday 9:00 - 11:00

Mr. Kroll MH 10
Dvorak Quartet Op. 96
Vln-White
Vln-Tracy
Vla-Geannelis
Vlc-Weiss

Mr. Kalish Hayden #1
Brahms Trio Op. 8
Vln-Nicholeris
Vlc-Knight
Pno-Wolf

Mr. Krasner MH 4
Mozart Sextet
Vln-Kato
Vln-Masame
Vla-Mika
Vla-Elegino
Vlc-Stevens
Vlc-Simcox

SECTION B CONTINUED Thursday 3:45 - 5:45
Friday 9:00 - 11:00

Mr. Antoniou Theatre
Constant Symphonie
Fl-Chesis
Fl-Wiedmer
Fl-Downey
Ob-Ridilla FOR PERF. AUG. 8
Ob-Sperry
E-flat Cl-Hudgins
Cl-Flax
Cl-Ardan
C Bl-Nishi
Bsn-Gaubatz
BsnOStorchheim
C BsnOEkholm
Hrn-Sebring
Hrn-Schmidt
Hrn-Boen
Hrn-Levin
Trp-Marsalis
Trp-Cohen
Trp-Donato
Trb-Isaacson
Trb-Mayer
Trb-Rojak
Tba-Tetreault

SECTION C Tuesday 3:45 - 5:45

Mr. Kalish Theatre
Stravinsky Concerto
Pno-Peterson
Pno-Stillman

Mr. Antoniou ChMusHall
Couroupos Abstr'acte
Vln-Sazer
Vla-Busch
Vlc-Wexler FOR PERF. AUG. 8
Bass-Caplin
Fl-Bush
Ob-Strommen
Cl-Hall
Bsn-McGovern
Hrn-Achen
Trp-Kemp
Trb-Mayer
Tba-Tetreault
Org-Pinkas

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

FIFTH WEEK
July 23-29

SECTION D Tuesday 1:30 - 3:30

Mr. Kalish Hayden #1
Ravel Piano Trio
Vln-Romanul
Vlc-Blustein FOR PERF. AUG. 17
Pno-Lustman

Mr. Wyner East Barn
Tower Breakfast Rhythms
Vln-Chay
Vlc-Magill
Fl-Downey
Cl-Flax
Perc-Druckman
Pno-Peterson

Mr. Edelson Theatre
J.B. Smith Ruins of Time
Perc-Dwight
Perc-McGinn
Perc-Gwin FOR PERF. AUG. 5
Perc-Trigg
Perc-Tana

SECTION E Friday 11:15 - 1:15

Mr. Krasner MH 4
Schubert Piano Trio Op. 99
Vln-Sherry
Vlc-Magill
Pno-Pinkas

Mr. Kalish Hayden #1
Dvorak Piano Quintet
Vln-Mermelstein
Vln-Damerau FOR PERF. AUG. 13
Vla-[illegible]
Vlc-[illegible]
Pno-[illegible]

Mr. Kroll MH 10
Grieg Quartet Op. 27
Vln-Field
Vln-Thorley
Vla-Hanson
Vlc-Curry

SECTION E CONTINUED Friday 11:15 - 1:15

Mr. Antoniou Rehearsal Stage
Arrigo Infrarosso
Vln-Burket
Vln-Dyer
Vla-Karlin FOR PERF. AUG. 8
Vlc-Carrai
Bass-Pitts
Fl,Picc-Chesis
Ob,E.H.-Workman
Cl, E-flt Cl-Hudgins
Cl, B Cl-Nishi
Hrn-Levin
Trb-Rojak
Perc-Druckman
Perc-Tana
Hrp-Schuster
Pno-Peterson
Cel-Liepa

SECTION F Wednesday 3:45 - 5:45

Mr. Roskott MH 7
Mamlok Sextet
Vln-Smedvig
Bass-Van Buren
Fl-Bush FOR PERF. AUG. 5
Cl-Ardan
Cl, B Cl-Nishi
Pno-Landrum

Mr. Antoniou Rehearsal Stage
Silver Canto
Vla-Leventhal
Vlc-Curry
Bass-Grille FOR PERF. AUG. 8
Ob, E.H.-Edwards
Trp-Croley
Trb-Renshaw
Perc-McGinn
Perc-Dwight
Perc-Trigg
Bari=Hamilton

Mr. Schuller Theatre
POne Diletti Dialettica
Vln-Field
Vla-Geannelis
Vlc-Seiver FOR PERF. AUG. 5
Fl-Wiedmer
Cl-Hall
Hrn-Todd
Perc-Tana
Pno-Stillman

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

FIFTH WEEK
July 23-29

SECTION G Wednesday 1:30 - 3:30

Mr. Antoniou Rehearsal Stage
C.C.Smith Music for Handbells
Perc-Druckman
Perc-Dwight
Perc-Gwin FOR PERF. AUG. 8
Perc-McGinn
Perc-Tana
Perc-Trigg
Perc-Mizukoshi
Pno-Liepa
Pno-Landrum
Pno-Wolfe

Mr. McTerry East Barn
Zwilich Clarino Quartet
Picc Trp-Cohen
Trp-Donato
Trp-Marsalis FOR PERF. AUG. 4
Trp-Croley

SECTION H Tuesday 1:30 - 3:30
Thursday 7:00 - 8:30

Mr. Antoniou Rehearsal Stage
Ligeti Kammerkonzert
Vln-Thurmer
Vln-Wolfe
Vla-Charlap
Vlc-Stevens
Bass-Price
Fl,Picc-Milch FOR PERF. AUG. 8
Ob, WE.H.-Strommen
Cl-Hall
B Cl, Cl-Hudgins
Hrn-Achen
Trb-Isaacson
Pno,cel-Landrum
Hpsi, org-Pinkas

SECTION I Tuesday and Thursday
3:45 - 5:45
Friday 9:00 - 11:00

Mr. Wyner MH 7
Wilson Piano Trio
Vln-Kato
Vlc-Blustein
Pno-Lustman

SECTION I CONTINUED Tuesday, Thursday
3:45 - 5:45
Friday 9:00 - 11:0

Mr. Shapey Rehearsal Stage
Shapey Dimensions
Fl-Milch (will not report Tuesday)
Ob,E.H.-Workman (will not report Tuesday
TEn Sax-Creditor (will not report Tuesda
Hrn-Todd (will not report Tuesday)
Trp-Croley (will not report Tuesday)
Bass-Skavronski(will not report Tuesday)
PERC Druckman
Perc-Dwight
Perc-Gwin
Perc-McGinn
Perc-Tana FOR PERF. AUG. 4
Perc-Trigg
Perc-Mizukoshi
Perc-Flanagan
Pno-Pinkas (will not report Tuesday)
Sop-Vanterpool (will not report Tuesday)

MORE COMING ATTRACTIONS

Mr. Hoherman
Jolivet Suite Liturgigue
Vlc-Simcox
E.H.-Edwards FOR PERF. AUG. 12
Hrp-Schuster
Sop-Fulmer

Mrs. Dwyer
Carter Sonata
Vlc-Blustein
Fl-Chesis
Ob-Sperry
Hpsi-Lustman

BERKSHIRE MUSIC CENTER
Fellowship Program
Vocal Coaching

FIFTH WEEK
July 23-29

Monday, July 23

12:30 - 3:00
Fulmer and Jacobson - be available for Composers Forum Dress Theatre

Tuesday, July 24

10-11	Decima/Blair (Debussy)	YR
	Garrett/Miller (Rachm.)	AR
	Amlin/Weiner (Rachm.)	MRm
	Jones/Santer (Rachm.)	SL
	Saathoff/Rose (Wolf)	Lib
11-12	Helmrich/Hamilton (Silver)	YR
	Garrett/Wagoner (Duparc)	AR
	Amlin/Willis (Dvorak)	MRm
	Jones/Stingley (Schubert)	SL
	Saathoff/Kibler (Rachm.)	Lib
1-2	Decima/Osborne (Schoenberg)	YR
3-4	Decima/Fulmer (Debussy)	YR

Wednesday, July 25

10-11	Helmrich/Jones/Stingley (Schubert)	Lib
	Decima/Fulmer (Debussy)	YR
	Garrett/Amlin/Weiner (Rachm)	SL
	Saathoff/Rose (Wolf)	AR
11-12	Helmrich/Vanterpool (Shapey)	Lib
	Decima/Osborne (Schoenberg)	YR
	Garrett/Jones/Santer (Rach)	SL
	Amlin/Wagoner (Hudson)	MRm
	Saathoff/Ripley (Brahms)	AR
3:45 - 5:45		
	Antoniou/Hamilton (Silver)	RehStage
4-5	Decima/Blair (Debussy)	YR
	Garrett/Miller (Rachm.)	SL
	Amlin/Jacobson (Strauss)	MRm
	Jones/Kibler (Copland)	AR
5-6	Garrett/Saathoff/Kibler (Rach)	SL

Thursday, July 26

10-11	Helmrich/Vanterpool (Shapey)	SL
	Garrett/Wagoner (Duparc)	Lib
	Amlin/Jacobson (Strauss)	AR
	Jones/Kibler (Copland)	MRm
11-12	Hlemrich/Santer (messiaen)	SL
	Garrett/Weinter (Amlin)	Lib
	Amlin/Wagoner (Hudson)	AR
11-11:30	Jones/Miller (Schuller)	MRm
	Decima/Fulmer	YR
11:30-12	Jones/Rose (Schuller)	MRm
	Decima/Stingley (Schuller	YR
1-2	Helmrich/Miller (Britten)	SL
	Decima/Amlin/Wllis (Dvorak)	YR
2-2:30	Amlin/Ripley (Schuller)	AR
2:30-3	Amlin/Kibler (Schuller)	AR
3:45 - 5:45		
	Shapey/Vanterpool (Shapey)	RehStage

Friday, July 27

9-11	Shapey/Vanterpool (Shapey)	RehStg
10-11	Decima/Osborne (Schoenberg)	YR
	Garrett/Miller (Rachm.)	SL
	Saathoff/Kibler (Rachm.)	AR
11-12	Helmrich/Hamilton (Silver	Lib
	Decima/Blair (Debussy)	YR
	Garrett/Wagoner (Duparc)	SL
	Saathof/Ripley (Brahms)	AR
1-2	Decima/Fulmer (Debussy)	YR
	Garrett/Winer (Amlin)	SL
	Jones/Santer (Rachm.)	AR
2-3	Decima/Saathoff/Rose (Wolf)	YR
	Jones/Stingley (Schubert)	AR

Saturday, July 28

10-11	Helmrich/Amlin/Jacobson (Strauss)	Lib
11-12	Helmrich/Santer (Messiaen)	Lib
	Garrett/Saathoff/Ripley (Brahms)	SL
	Amlin/Weiner (Rachm.)	AR
1-2	Helmrich/Vanterpool (Shapey)	Lib
	Amlin/Wagoner (Hudson)	AR
2-3	Helmrich/Miller (Britten)	Lib
	Amlin/Willis (Dvorak)	AR
3-4	Helmrich/Hamilton (Silver)	Lib

BERKSHIRE MUSIC CENTER
Fellowship Program
Instrumental

SIXTH WEEK
July 30-Aug. 5

MONDAY 30	TUESDAY 31	WEDNESDAY 1	THURSDAY 2	FRIDAY 3	SATURDAY 4
10:00 - 12:30 BMCO E-V Cond. Fellows & Mr. Ozawa Theatre 10:00 - 12:00 Seminar-All Pianists Mr. Kalish/Wyner Hawthorne #1	9:00 - 11:00 Chamber Music Section D 11:15 - 1:15 Chamber Music Section G. J	10:00 - 12:30 BMCO Deai III (BSO) Mr. Schuller & Mr. Ozawa Shed	10:00 - 12:30 BMCO F-II Mr. Schuller Theatre	10:00 - 12:30 BMCO Deai IV (BSO) Mr. Schuller & Mr. Ozawa Shed 1:30 - 3:30 Chamber Music Section B, H 3:45 - 6:15 BMCO F-III Strings only Mr. Schuller Theatre	9:00 - 11:30 BMCO F-IV Winds, Brass, Harps, Keyboard Mr. Schuller West Barn 9:30 - 11:30 Chamber Music Section G 12:00 - 2:00 Chamber Music Section D
1:30 - 3:30 Chamber Music Section B 3:45 - 5:45 Chamber Music Section C	1:30 - 3:30 Chamber Music Section B 3:45 - 5:45 BMCO Deai II Mr. Schuller Shed	1:30 - 3:30 Chamber Music Section A 3:45 - 5:45 Chamber Music Section F 3:45 - 6:15 BMCO F-I Mr. Schuller Theatre 7:00 - 8:30 Chamber Music Section E	1:30 - 3:30 Chamber Music Section A, I 3:45 - 5:45 Chamber Music Section C 7:00 - 8:30 Chamber Music Section E	3:45 - 5:45 Chamber Music Section F, J 7:00 - 8:30 Chamber Music Section E	1:00 - 2:30 Chamber Music Section H 1:30 Festival Preview Mr. Schuller, Fromm Steinberg Tent 2:30 F.C.M. Concert I Theatre
8:30 BMCO Concert E Cond. Fellows & Mr. Ozawa Theatre			SUNDAY 5 10:00 Chamber Music V Theatre	4:30 - 7:00 F.C.M. III Dress Theatre 8:30 F.C.M. III Theatre	8:30 BMCO Concert DEAI BSO Mr. Schuller, Mr. Ozawa Shed

BERKSHIRE MUSIC CENTER
Fellowship Program
Conducting

SIXTH WEEK
July 30-Aug. 5

MONDAY 30	TUESDAY 31	WEDNESDAY 1	THURSDAY 2	FRIDAY 3	SATURDAY 4
10:00 - 12:30 BMCO E-V Cond. Fellows & Mr. Ozawa Theatre	10:00 - 12:00 Solfege Mrs. Rohde West Barn	10:00 - 12:30 BMCO Deai III (BSO) Mr. Schuller & Mr. Ozawa Shed	10:00 - 12:30 BMCO F-II Mr. Schuller Theatre	10:00 - 12:30 BMCO Deai IV (BSO) Mr. Schuller & Mr. Ozawa Shed	9:30 - 12:00 BMCO F-IV Mr. Schuller West Barn 1:30 Festival Preview Mr. Schuller/Fromm/ Steinberg Tent 2:30 F.C.M. I Theatre
1:00 - 3:00 Class Mr. Bernstein West Barn 3:15 - 5:15 Solfege Mrs. Rohde West Barn 8:30 BMCO Concert E Cond. Fellows & Mr. Ozawa Theatre	1:30 - 3:30 Class Mr. Silverstein West Barn 3:45 - 5:45 BMCO Deai II Mr. Schuller Shed	1:30 - 3:30 Class Mr. Wyss West Barn 3:45 - 6:15 BMCO F-I Mr. Schuller Theatre	1:30 - 3:30 Class Mr. Wyss West Barn	1:30 - 3:30 Class Mr. Wyss West Barn	8:30 F.C.M. Concert II Shed
					SUNDAY 5
					8:30 F.C.M. Concert III Theatre

BERKSHIRE MUSIC CENTER
Fellowship Program
Vocal

SIXTH WEEK
July 30-Aug. 5

MONDAY 30	TUESDAY 31	WEDNESDAY 1	THURSDAY 2	FRIDAY 3	SATURDAY 4
		10:00 - 12:30 Schuller DEAI BSO/Bmco Shed 8 Fellows		10:00 - 12:30 Schuller DEAI BSO/BMCO Shed 8 Fellows	
	1:00 - 2:30 Solfege Mr. Rohde Hawthorne #1	1:00 - 2:00 Staff Meeting HS Cafeteria	1:00 - 3:00 Piano Seminar Coaching Fellows Mr. Decima HS Library		
3:00 - 5:00 DEAI Vocal reh. Ms. Garrett HS Library	3:45 - 5:45 DEAI reh. BMCO, Ms. Garrett Shed	3:00 - 5:00 In House Recital Vocal & Coaching Fellows Mr. Decima et al HS Library			8:30 DEAI Performance Shed

BERKSHIRE MUSIC CENTER
Fellowship Program
Composition

SIXTH WEEK
July 30-Aug. 4

MONDAY 30	TUESDAY 31	WEDNESDAY 1	THURSDAY 2	FRIDAY 3	SATURDAY 4
10:00 - 12:00 Seminar Hawthorne #2 Mr. Wilson		10:00 - 12:00 Seminar Mr. Wilson Hawthorne #2		10:00 - 12:00 Seminar Mr. Wilson Hawthorne #2	1:30 Festival Preview Mr. Schuller/Fromm/ Steinberg Tent 2:30 F.C.M. Concert I Theatre 8:30 F.C.M. Concert II Shed
					SUNDAY 5
					8:30 F.C.M. Concert III Theatre

BERKSHIRE MUSIC CENTER
Listening and Analysis

SIXTH WEEK
July 30 - Aug. 5

MONDAY 30	TUESDAY 31	WEDNESDAY 1	THURSDAY 2	FRIDAY 3	SATURDAY 4
11:00 - 12:30 Solfege Mrs. Rohde West Barn		10:00 - 12:30 BSO & BMCO Mr. Schuller & Mr. Ozawa Shed	10:00 - 12:30 BSO Mr. Ozawa Shed	10:00 - 12:30 BSO & BMCO Mr. Schuller & Mr. Ozawa Shed	10:35 - 1:05 BSO Mr. Ozawa Shed 1:30 Festival Preview Mr. Schuller/Fromm/ Steinberg Tent 2:30 F.C.M. Concert I Theatre
1:30 - 3:30 Class Mr. Altman Hawthorne #2	1:30 - 3:30 Class Mr. Altman Hawthorne #2	1:30 - 3:30 Class Mr. Altman Hawthorne #2	1:30 - 3:30 Class Mr. Altman Hawthorne #2	1:30 - 3:30 Class Mr. Altman Hawthorne #2	8:30 F.C.M. Concert II Shed
					SUNDAY 5
8:30 BMCO Concert Cond. Fellows & Mr. Ozawa Theatre					10:00 Chamber Music Concert Theatre 8:30 F.C.M. Concert III Theatre

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

SIXTH WEEK
July 30-Aug. 5

SECTION A Wednesday and Thursday
1:30 - 3:30

Mr. Antoniou Rehearsal Stage
Arriga Infrarosso
Vln-Burket
Vln-Dyer
Vla-Karlin FOR PERF. AUG. 8
Vlc-Carrai
Bass-Pitts
Fl,Picc-Chesis
Ob,E.H.-Workman
Cl, E-flt Cl-Hudgins
Cl, B Cl-Nishi
Hrn-Levin
Trb-Rojak
Perc-Druckman
Perc-Tana
Hrp-Schuster (will not report Wed.)
Pno-Peterson
Cel-Liepa

Mr. Kroll MH 10
Schumann Op. 41 No. 1
Vln-Ruzicka
Vln-Weiss
Vla-Wedell
Vlc-Stevens

Mr. Borok Hayden #2
Mendelssohn Op. 44 No. 3
Vln-Thurmer
Vln-Chou
Vla-Lokken FOR PERF. AUG. 5
Vlc-Weis

Mr. Kalish Hayden #1
Dvorak Piano Quintet
Vln-Mermelstein
Vln-Damerau
Vla-Askew FOR PERF. AUG. L3
Vlc-Petty
Pno-Landrum

Mr. Lehner Studio J
Haydn Op. 76 No. 5
Vln-Akos
Vln=Baker
Vla-Holzman FOR PERF. AUG. 13
Vlc-Magill

Mr. Ghitalla East Barn
Hummel Sextet Op. 114
Vln-Smedvig
Vlc-Wexler
Bass-Van Buren FOR PERF. AUG. 12
Bl-Milch
Cl-Ardan
Trp-Kemp
Pno-Stillman

Mr. Hoherman Scenic Shed
Jolivet Suite Liturgique
Vlc-Simcox
E.H.-Edwards FOR PERF. AUG. 12
Hrp-Schuster (will not report on Thurs.)
Sop-Fulmer

Mr. Barron Studio E
Schubert Trauermusik
Cl-Hall
Cl-Flax
Bsn-Storchheim FOR PERF. AUG. 5
Bsn-Ekholm
CBsn-McGovern
Hrn-Boen
Hrn-Sebring
Trb-Isaacson
Trb-Renshaw

Mr. Schuller MH 8
Wilder Trio
Hrn-Todd
Tba-Tetreault FOR PERF. AUG. 12
Pno-Wolf

Ms. Speaker MH 12
Schumann Op. 41 No.2
Vln-Sherry
Vln-Haas
Vla-Geannelis FOR PERF. AUG. 19
Vlc-Knight

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

SIXTH WEEK
July 30-Aug. 5

SECTION B Monday, Tuesday and Friday
1:30 - 3:30

Mr. Shapey Theatre
Dhapey Dimensions
Fl-Milch
Ob,E.H.-Workman
Ten Sax-Cokkinias FOR PERF. AUG. 4
Hrn-Todd
Trp-Croley
Bass-Skavrosnki
Perc-Druckman
Perc-Dwight
Perc-Gwin
Perc-McGinn
Perc-Tana
Perc-Trigg
Perc-Mizukoshi
Perc-Flanagan
Pno-Pinkas
Sop-Vanterpool

Mr. Wilson MH 7
Wilson PIano Trio
Vln-Kato
Vlc-Blustein FOR PERF. AUG. 5
Pno-Lustman

Mr. Antoniou Rehearsal Stage
Constant Symphonie
Fl-Chesis
Fl-Wiedmer
Fl-Downey
Ob-Ridilla FOR PERF. AUG. 8
Ob-Sperry
E fl Cl-Hudgins
Cl-Flax
Cl-Ardan
B Cl-Nishi
Bsn-Gaubatz
Bsn-Storchheim
C Bsn-Ekholm
Hrn-Sebring
Hrn-Schmidt
Hrn-Boen
Hrn -Levin
Trp-Marsalis
Trp-Cohen
Trp-Donato
Trb-Isaacson
Trb-Mayer
Trb-Rojak
Tba-Tetereautl

SECTION C Monday and Thursday
3:45 - 5:45

Mr. Schuller MH 7
Weber Consort for Winds
Fl-Picc-Chesis
Ob,E.H.-Edwards
Cl, B Cl-Flax FOR PERF. AUG. 4
Bsn-C Bsn-Sato
Hrn-Schmidt

Mr. McTerry Studio E
Zwilich Clarino Quartet
Picc trp-Cohen
Trp-Donato
Trp-Marsalis FOR PERF. AUG. 4
Trp-Croley

Mr. Antoniou Rehearsal Stage
Ligeti Kammerkonzert
Vln-Thurmer
Vln-Wolfe
Vla-Charlap FOR PERF. AUG. 8
Vlc-Stevens
Bass-Price
Fl,Picc-Milch
Ob, E.H.-Strommen
Cl-Hall
B Cl, Cl-Hudgins
Hrn-Achen
Trb-Isaacson
Pno-cel-Landrum
Hpsi, org-Pinkas

Mr. Kalish Hayden #1
Ravel Piano Trio
Vln-Romanul
Vlc-Blustein FOR PERF. AUG. 17
Pno-Lustman

BERKSHIRE MUSIC CENTER
Fellowship Program — SIXTH WEEK
Chamber Music — July 30-Aug. 5

SECTION D Tuesday 9:00 - 11:00
Saturday 12:00 - 2:00

Mr. Roskott MH 7
Mamlok Sextet
Vln-Smedvig
Bass-Van Buren
Fl-Bush FOR PERF. AUG. 5
Cl-Ardan
Cl, B Cl-Nishi
Pno-Landrum

Mr. Schuller Reh. Stage Tues;West Barn Sat.
Pone Diletti Dialeticca
Vln-Field
Vla-Geannelis
Vlc-Seiver FOR PERF. AUG. 5
Fl-Wiedmer
Cl-Hall
Hrn-Todd
Perc-Tana
Pno-Stillman

Mr. Antoniou Theatre Tues; Reh. Stage Sat.
Silver Canto
Vla-Leventhal
Vc-Curry
Bass-Grille FOR PERF. AUG. 5
Ob, E.H.-Edwards
Trp-Croley
Trb-Renshaw
Perc-McGinn
Perc-Dwight
Perc-Trigg
Bari-Hamilton

Mr. Wyner Scenic Shed
Teleman Trio in C minor
Fl-Downey
Ob-Sperry
Bsn-Sato FOR PERF. AUG. 12
Hpsi-Liepa

Mr. Krasner MH 4
Mozart Sextet
Vln-Kato
Vln-Masame
Vla-Mika FOR PERF. AUG. 5
Vla-Elegino
Vlc-Stevens
Vlc-Simcox

Mr. Kalish Hayden #1
Mozart K. 548
Vln-Nicholeris
Vlc-Carrai FOR PERF. AUG. 13
Pno-Wolf

SECTION E Wednesday, Thursday and Friday
7:00 - 8:30

Mr. Kalish West Barn
Tower Breakfast Rhytjms
Vln-Chay
Vlc-Magill
Fl-Downey FOR PERF. AUG. 4
Cl-Flax
Perc-Druckman
Pno-Peterson

Mr. Antoniou East Barn
Couroupos Abstr'acte
Vln-Sazer
Vla-Busch
Vlc-Wexler FOR PERF. AUG. 8
Bass-Caplin
Fl-Bush
Ob-Strommen
Cl-Hall
Bsn-McGovern
Hrn-Achen
Trp-Kemp
Trb-Mayer
Tba-Tetreault
Org-Pinkas

SECTION F Wednesday and Friday
3:45 - 5:45

Mr. Edelson Rehearsal Stage
J.B.Smith Ruins of Time
Perc-Dwight
Perc-McGinn
Perc-Gwin FOR PERF. AUG. 5
Perc-Trigg
Perc-Tana

SECTION G Tuesday 11:15 - 1:15
Saturday 9:30 - 11:30

Mr. Antoniou Rehearsal Stage
C.C.Smith Music for Handbells
1 Liepa
2 Trigg
3 Wolf
4 McGinn FOR PERF. AUG. 8
5 Gwin
6 Flanagan
7 Druckman
8 Tana
9 Dwight
10 Mizukoshi

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

SIXTH WEEK
July 30-Aug. 5

SECTION G CONTINUED Tuesday 11:15 - 1:15
Saturday 9:30 - 11:30

Mr. Kalish Hayden #1
Beethoven Op. 70 No. 2
Vln-Field
Vlc-Wexlter FOR PERF. AUG. 19
Pno-Lustman

Mr. Krasner MH 4
Schubert Piano Trio Op. 99
Vln-Sherry
Vlc-Magill
Pno-Pinkas

SECTION H Friday 1:30 - 3:30
Saturday 1:00 - 2:30

Mr. Barker MH 6
Mozart K. 606
Vln-Tesar
Vln-White FOR PERF. AUG. 12
Bass-Pitts

SECTION I Thursday 1:30 - 3:30

Mr. Wyss West Barn
Conducting Seminar
Vln-Thorley
Vln-Tracy
Vla-Hanson
Vlc-Seiver
Bass-Caplin

SECTION J Tuesday 11:15 - 1:15
Mr. Schuller MH 8 Friday 3:45 - 5:45
Stamitz Quartet Op. 8 #2
Ob-Workman
Cl-Nishi
BanOGaubatz FOR PERF. AUG. 12
Hrn-Boen

BERKSHIRE MUSIC CENTER
Fellowship Program
Vocal Coaching

SIXTH WEEK
July 30-Aug. 5

Monday, July 30

10-11 Helmrich/Hamilton (Silver) Lib
Garrett/Weiner (Amlin) SL
Amlin/Jacobson (Strauss) AR
Jones/Kibler (Copland) MRm
Saathoff/Rose (Wolf) YR
11-12 Helmrich/Miller (Britten) Lib
Decima/Stinely (Ravel) YR
Garrett/Wagoner (Duparc) SL
Amlin/Willis (Dvorak) AR
Saathoff/Ripley (Brahms) YR
1-2 Decima/Osborne (Schoenberg) YR
Garrett/Blair (Schumann) SL
1:30-3:30 Shapey/Vanterpool (Shapey) Theatre
3-5 Garrett/Jacobson, Fulmer, Weiner, Rose, Miller, Stingley, Ripley, Kibler (Schuller-Deai) HS Library
4-5 Helmrich/Santer (Messiaen) AR

Tuesday, July 31

9-11 Antoniou/Hamilton (Silver) Theatre
Garrett/Wagoner (Duparc) SL
11-12 Decima/Stingley (Ravel) YR
Amlin/Jacobson (Strauss) Lib
Jones/Kibler (Copland) MRm
Saathoff/Ripley (Brahms) AR
1:30-3:30 Shapey/Vanterpool (Shapey) Theatre
3:45-5:45 Schuller/Jacobson, Fulmer, Weiner, Rose, Miller, Stingley, Ripley, Kibler (Schuller/Deai) Shed

Wednesday, August 1

10-11 Helmrich/Santer (Messiaen) Lib
10-12:30 Garrett/Jacobson, Fulmer, Weiner, Rose, Miller, Stingley, Ripley, Kibler (Schuller-Deai) Shed
11-12 Helmrich/Vanterpool (Shapey) Lib
12-1 Helmrich/Hamilton (Silver) Lib
Decima/Osb orne (Schoenberg) YR
1-2 Amlin/Willis (Dvorak) Lib
1:30-3:30 Hoherman/Fulmer (Jolivet) Scenic Shed
2-3 Garrett/Weiner (Amlin) Lib

Thursday, August 2

10-11 Garrett/Saathoff/Ripley (Brahms) Lib
10-12:30 Helmrich/Amlin/Wagoner (Hudson) Theatre
11-12 Decima/Stingley (Ravel) YR
Garrett/Blair (Schumann) Lib
Jones/Kibler (Copland) AR
Saathoff/Rose (Wolf) MRm
1-2 Helmrich/Miller (Britten) SL
1:30-3:30 Hoherman/Fulmer (Jolivet) Scenic Shed
2-3 Helmrich/Vanterpool (Shapey) SL
3-4 Helmrich/Amlin/Jacobson (Strauss SL

Friday, August 3

10-11 Helmrich/Santer (Messiaen(Lib
10-12:30 Garrett/Jacobson, Fulmer, Weiner, Rose, Miller, Stingley, Ripley, Kibler (Schuller-Deai) Shed
11-12 Helmrich/Vanterpool (Shapey) Lib
1-2 Decima/Osborne (Schoenbert) YR
1:30-3:30 Shapey/Vanterpool (Shapey) Theatre
2-3 Decima/Saathoff/Rose (Wolf) YR
Amlin/Garrett/Weiner (Amlin) SL
3-4 Decima/Amlin/Willis (Dvorak) YR
Garrett/Wagoner (Duparc) SL
4-5 Helmrich/Miller (Britten) Lib
Garrett/Blair (Schumann) SL

Saturday, August 4

11:30-1:30 Antoniou/Hamilton (Silver) RehStage
2:30 Vanterpool/Shapey PERFORMANCE
8:30 DEAI PERFORMANCE Shed

BERKSHIRE MUSIC CENTER
Fellowship Program
Instrumental

SEVENTH WEEK
Aug. 6-12

MONDAY 6	TUESDAY 7	WEDNESDAY 8	THURSDAY 9	FRIDAY 10	SATURDAY 11
9:00 - 11:30 BMCO F-V Mr. Schuller Theatre	9:00 - 11:30 BMCO F-VI Mr. Schuller Theatre	9:00 - 11:30 BMCO F-VIII Mr. Schuller Theatre	9:30 - 12:30 BMCO F-IX Mr. Schuller Theatre	F R E E D A Y	10:00 - 12:30 BMCO G-I Conducting Fellows Theatre
	11:30 - 12:30 Varese Percussion Rehearsal Theatre	11:45 - 1:15 Chamber Music Section F			1:30 - 3:30 Chamber Music Section C, M
12:00 - 2:00 Chamber Music Section I, L	12:30 - 2:30 BMCO F-VII Mr. Schuller Theatre				3:45 - 5:45 Chamber Music Section B. L
		1:30 - 3:30 Chamber Music Section A, J	1:30 - 3:30 Chamber Music Section A, E		SECTION 12
2:15 - 4:15 Chamber Music Section C, G	2:45 - 4:45 Chamber Music Section B, H, K	3:30 - 6:30 F.C.M. VI Dress Rehearsal Theatre	3:45 - 5:45 Chamber Music Section D		10:00 Chamber Music Concert VI Theatre
4:30 - 6:30 Chamber Music Dection D, F, K	5:00 - 6:30 Chamber Music Section G				
		8:30 F.C.M. Concert VI Mr. Antoniou Theatre	8:30 F.C.M. Concert VII BMCO Concert F Mr. Schuller Theatre		

BERKSHIRE MUSIC CENTER
Fellowship Program
Conducting

SEVENTH WEEK
Aug. 6-12

MONDAY 6	TUESDAY 7	WEDNESDAY 8	THURSDAY 9	FRIDAY 10	SATURDAY 11
9,00 - 11:30 BMCO F-V Mr. Schuller Theatre	9:00 - 11:30 BMCO F-VI Mr. Schuller Theatre	9:00 - 11:30 BMCO F-VIII Mr. Schuller Theatre	9:30 - 12:30 BMCO F-IX Mr. Schuller Theatre		10:00 - 12:30 BMCO G-I Conducting Fellows Theatre
	12:30 - 2:30 BMCO F-VII Mr. Schuller Theatre				
2:15 - 4:15 Class Mr. Wyss ChMusic Hall	3:00 - 5:00 Class Mr. Wyss West Barn	1:30 - 3:30 Class Mr. Wyss West Barn	1:30 - 3:30 Solfege Mrs. Rohde West Barn	1:30 - 3:30 Class Mr. Wyss West Barn	1:30 - 3:30 Class Mr. Wyss West Barn
8:30 F.C.M. Concert IV Theatre	8:30 F.C.M. Concert V Theatre	8:30 F.C.M. Concert VI Theatre	8:30 F.C.M. Concert VII Theatre		

BERKSHIRE MUSIC CENTER
Fellowship Program
Vocal

SEVENTH WEEK
Aug 6-12

MONDAY 6	TUESDAY 7	WEDNESDAY 8	THURSDAY 9	FRIDAY 10	SATURDAY 11
10:00 - 12:00 Master Class Fellows Ms. Bookspan HS Library		10:00 - 12:00 Master Class Fellows Ms. Heller HS Library	10:00 - 12:00 Master Class Fellows Ms. Heller HSLibrary		
		12:00 - 1:00 Staff Meeting HS Cafeteria			4:30 - 5:30 Vocal Dress VIb (Jolivet, Amlin) ChMusHall
		1:00 - 3:00 In House Recital Vocal & Coaching Fellows Mr. Helmrich HS Library	1:30 - 3:30 Piano Seminar Coaching Fellows Mr. Helmrich HS Library 4:00 - 5:30 Solfege Mrs. Rohde West Barn	3:30 - 5:00 Vocal Dress VIa Chamber MusHall (Schubert, Schoenberg, Duparc)	SUNDAY 12 8:30 Vocal Concert VI Chamber Music Hall

BERKSHIRE MUSIC CENTER
Fellowship Program
Composition

SEVENTHWEEK
Aug. 6-12

MONDAY 6	TUESDAY 7	WEDNESDAY 8	thursday 9	FRIDAY 10	SATURDAY 11
10:00 - 12;00 Seminar Mr. McKinley Hawthorne #2	10:00 - 12:00 Seminar Mr. Wyner Hawthorne #2	10:00 - 12:00 Seminar Mr. McKinley Hawthorne #2	10:00 - 12:00 Seminar Mr. Bookspan Hasthorne #2	10:00 - 12:00 Seminar Mr. McKinley Hawthorne #2	
8:30 F.C.M. IV Theatre	8:30 F.C.M. V Theatre	8:30 F.C.M. VI Theatre	8:30 F.C.M. VII Theatre		

BERKSHIRE MUSIC CENTER
Listening and Analysis

SEVENTH WEEK
Aug. 6-12

MONDAY 6	TUESDAY 7	WEDNESDAY 8	THURSDAY 9	FRIDAY 10	SATURDAY 11
		10:00 - 12:30 BSO Mr. Ozawa Shed	10:00 - 12:30 BSO Mr. Koizumi Shed	10:00 - 12:30 BSO Mr. Ozawa Shed	10:35 - 1:05 BSO Mr. Koizumi Shed
1:30 - 3:30 Class Mr. Altman Hawthorne #2	1:30 - 3:30 Class Mr. Altman Hawthorne #2	1:30 - 3:30 Class Mr. Altman Hawthorne #2	1:30 - 3:30 Class Mr. Altman Hawthorne #2	1:30 - 3:30 Class Mr. Altman Hawthorne #2 3:45 - 5:15 Solfege Mrs. Rohde West Barn	**SUNDAY 12** 10:00 Chamber Music Concert Theatre
8:30 F.C.M. IV Theatre	8:30 F.C.M. V Theatre	8:30 F.C.M. VI Theatre	8:30 F.C.M. VII Theatre		

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

SEVENTH WEEK
Aug. 6-12

SECTION A Wednesday and Thursday
1:30 - 3:30

Mr. Lehner Studio J
Haydn Op. 76 #5
Vln-Akos
Vln-Baker FOR PERF. AUG. 13
Vla-Holzman
Vlc-Magill

Mr. Ghitalla MH 7
Hummel Septet Op. 114
Vln-Smedvig
Vlc-Wexler
Bass-Van Buren
Fl-Milch FOR PERF. AUG. 12
Cl-Ardan
Trp-Kemp
Pno-Stillman

Mr. Hoherman Scenic Shed
Jolivet Suite Liturgique
Vlc-Simcox
E.H.-Edwards
Hrp-Schuster FOR PERF. AUG. 12
Sop-Fulmer

Ms. Speaker MH 10
Schumann Quartet Op. 41 #2
Vln-Sherry
Vla-Haas
Vla-Geannelis FOR PERF. AUG. 19
Vlc-Knight

Mr. Kalish Hayden #1
Mozart Piano Trio K. 548
Vln-Nicholeris
Vlc-Carr[illegible] FOR PERF. AUG. 13
Pno-Wolf

Mr. Barker MH 15
Mozart K. 606
Vln-Tesar
Vln-White FOR PERF. AUG. 12
Bass-Pitts

Mr. Schuller MH 8
Stamitz Op. 8 #2
Ob-Workman
Cl-Nishi FOR PERF. AUG. 12
Bsn-Gaubatz
Hrn-Boen

Mr. Kavalovski MH 13
Michael Haydn Divertimento
Fl-Bush
Ob-Sperry
Bsn-Sato
Hrn-Achen

Mr. Silverstein Hayden #4
Mozart K. 563
Vln-Beaulieu
Vla-Wedell
Vlc-Petty

Mr. Borok Hayden #2
Szymanowski Quartet Op. 37
Vln-Burket
Vln-Tracy
Vla-Elegino
Vlc-Blustein

Mr. Fine Hayden #3
Danzi Duo in E-flat Major
Vla-Busch
Vlc-Curry FOR PERF. AUG. 19

Mr. Hobart Studio F
Boccherini Quintet
Vln-Weiss
Vln=Sazer
Vla-Charlap FOR PERF. AUG. 19
Vlc-Seiver
Vlc-Weis

Mr. Rosen MH 4
Schumann Piano Quintet
Vln-Ruzicka
Vln-Chou
Vla-Lokken
Vlc-Stevens
Pno-Pinkas

Mrs. Dwyer MH 11
Beethoven Serenade
Vln-Thorley
Vla-Mika FOR PERF. AUG. 19
Fl-Wiedmer

Mr. Gomberg East Barn
Mozart Serenade K. 375
Ob-Strommen
Ob-Ridilla
Cl-Flax
Cl-Hall
Bsn-Storchheim FOR PERF. AUG. 17
BsnOEkholm
Hrn-Todd
Hrn-Sebring

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

SEVENTH WEEK
Aug. 6-12

SECTION B Tuesday 2:45 - 4:45
Saturday 3:45 - 5:45

Mr. Kalish Hayden #1
Beethoven Op. 70 No. 2
Vln-Field
Vlc-Wexler FOR PERF. AUG. 19
Pno-Lustman

Mr. Wyner Hayden #2
Messiaen Quartet for the End of Time
Vln-Romanul
Vlc-Petty
Cl-Flax
Pno-Liepa

Mr. Voisin Studio E
Jan Bach Laudes
Hrn-Levin
Trp-Croley
Trp-Marsalis
Trb-Renshaw
Trb-Rojak

Mr. Krasner MH 4
Mozart Piano Quartet in G minor
Vln-Sazer
Vla-Holzman
Vlc-Knight
Pno-Stillman

Mr. Speyer Studio H
Haydn Octet
Ob-Sperry
Ob-Workman
Cl-Ardan
Cl-Nishi FOR PERF. AUG. 17
Bsn-McGovern
Bsn-Gaubatz
Hrn-Schmidt
Hrn-Boen

SECTION C Monday 2:15 - 4:15
Saturday 1:30 - 3:30

Mr. Kalish Hayden #1
Dvorak Piano Quintet
Vln-Mermelstein
Vln-Damerau FOR PERF. AUG. 13
Vla-Askew
Vlc-Petty
Pno-Landrum

Mr. Wyner Scenic Shed
Telemann Trio in C minor
Fl-Downey
Ob-Sperry FOR PERF. AUG. 12
BsnOSato
Hpsi-Liepa

Mr. Kroll MH 8
Beethoven Op.127
Vln-Dyer
Vln-Kato
Vla-Leventhal
Vlc-Stevens

SECTION D Monday 4:30 - 6:30
Thursday 3:45 - 5:45

Mr. Kalish Hayden #1
Ravel Piano Trio
Vln-Romanul
Vlc-Blustein FOR PERF. AUG. 17
Pno-Lustman

Mr. Krasner MH 4
Schubert Op. 99
Vln-Sherry
Vlc-Magill FOR PERFORMANCE
Pno-Pinkas

Mr. Wyner MH 5
Brahms Clarinet Trio
Vlc-Carrai
Cl-Hall FOR PERF. AUG. 17
Pno-Peterson

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

SEVENTH WEEK
Aug. 6-12

SECTION E Thursday 1:30 - 3:30

Mr. Firth Rehearsal Stage
Stravinsky L'Histoire

Vln-Thurmer
Bass-Skavronski
Cl-Hudgins
Bsn-Sato
Trp-Cohen
Trb-Renshaw
Perc-

SECTION F Monday 4:30 - 6:30
Wednesday 11:45 - 1:15

Mr. Antoniou Rehearsal Stage
Arriga Infrarosso

Vln-Burket
Vln-Dyer
Vla-Karlin FOR PERF. AUG. 8
Vlc-Carrai
Bass-Pitts
Fl,Picc-Chesis
Ob,E.H.-Workman
Cl, Eflt Cl-Hudgins
Cl, B Cl-Nishi
Hrn-Levin
Trb-Rojak
Perc-Druckman
Perc-Tana
Hrp-Schuster
Pno-Peterson
Cel-Liepa

SECTION G Monday 2:15 - 4:15
Tuesday 5:00 - 6:30

Mr. Antoniou Rehearsal Stage
Couroupos Abstr'acte

Vln-Sazer
Vla-Busch
Vlc-Wexler FOR PERF. AUG. 8
Bass-Caplin
Fl-Bush
Ob-Strommen
Cl-Hall
Bsn-McGovern
Hrn-Achen
Trp-Kemp
Trb-Mayer
Tba-Tetreault
Org-Pinkas

SECTION H Tuesday 2:45 - 5:45

Mr. Antoniou Rehearsal Stage
Ligeti Kammerkonzert

Vln-Thurmer
Vln-Wolfe
Vla-Charlsp
Vlc-Stevens FOR PERF. AUG. 8
Bass-Price
Fl,Picc-Milch
Ob,E.H.-Strommen
Cl-Hall
B Cl, Cl-Hudgins
Hrn-Achen
Trb-Isaacson
Pno,cel-Landrum
Hpsi,Org-Pinkas

SECTION I Monday 12:00 - 2:00

Mr. Antoniou Rehearsal
Constant Symphonie

Fl-Chesis
Fl-Wiedmer
Fl-Downey FOR PERF. AUG. 8
Ob-Ridilla
Ob-Sperry
E flt Cl-Hudgins
Cl-Flax
Cl-Ardan
B Cl-Nishi
Bsn-Gaubatz
Bsn-Storchheim
C Bsn-Ekholm
Hrn-Sebring
Hrn-Schmidt
Hrn-Boen
Hrn-Levin
Trp-Marsalis
Trp-Cohen
Trp-Donato
Trb-Isaacson
Trb-Mayer
Trb-Rojak
Tba-Tetreault

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

SEVENTH WEEK
Aug. 6-12

SECTION J Wednesday 1:30 - 3:30

Mr. Antoniou Theatre
C.C. Smith Music for Handbells
1-Liepa
2-Trigg
3-Oue
4-McGinn FOR PERF. AUG. 8
5-Gwin
6-Flanagan
7-Druckman
8-Tana
9-Dwight
10-Mizukoshi

SECTION K Monday 4:30 - 6:30
Tuesday 2:45 - 4:45

Mr. Schuller MH 8
Wilder Trio
Hrn-Todd
Tba-Tetreault FOR PERF. AUG. 12
Pno-Wolf

Monday 12:00 - 2:00
SECTION L Saturday 3:45 - 5:45

Mr. Barker ChMusHall Mon;RehStage Sat
Audition and Solo Seminar
Bass-Caplin
Bass-Garrett
Bass-Grille
Bass-Pitts
Bass-Price
Bass-Skavronski
Bass-Van Buren

SECTION M Saturday 1:30 - 3:30

Mr. Wyss West Barn
Conducting Seminar
Vln-Chay
Vln-Cummings
Vla-Mika
Vlc-Simcox
Bass-Grille

BERKSHIRE MUSIC CENTER
Fellowship Program
Vocal

SEVENTH WEEK
Aug. 6-12

Monday, Aug. 6

9-11:30 (10:00 call?)	Helmrich/ Amlin/Wagoner (Hudson)	Theatre
1-2	Helmrich/Santer (Messiaen)	Lib
	Garrett/Weiner (Amlin)	SL
	Jones/Stingley (Schubert)	MRm
2-3	Garrett/Blair (Schumann)	SL
	Jones/Vanterpool (Satie)	MRm
4-5	Garrett/Wagoner (Duparc)	SL

Tuesday August 7

9:30-10:30	Saathoff (Amlin)	ScenicShed
10-11	Amlin/Jacobson (Strauss)	Lib
10:30-11:30	Stingley (Amlin)	ScenicShed
11-12	Amlin/Willis (Dvorak)	Lib
12:30-2:30(1 call?)	Amlin/Wagoner (Hudson)	Theatre
1-2	Decima/Stingley (Ravel)	Lib
2-3	Decima/Osborne (Schoenberg)	Lib
	Saathoff/Rose (Wolf)	102
3-4	Saathoff/Hamilton (Rep)	102
4-5	Saathoff/Ripley (Brahms)	102

Wednesday, August 8

9-11:30 (10:00 call?)	Amlin/ Wagoner (Hudson)	Theatre
1:30-3:30	Hoherman/Fulmer (Jolivet)	Scenic
3-4	Helmrich/Santer (Messiaen)	Lib
	Decima/Osborne (Schoenberg)	YR
	Garrett/Wagoner (Duparc)	102
	Amlin/Jacobson (Strauss)	SL
	Jones/Vanterpool (Satie)	MRm
	Saathoff/Rose (Wolf)	AR
4-5	Helmrich/Jones/Stingley (Schubert)	Lib
	Garrett/Weiner (Amlin)	102
	Amlin/Willis (Dvorak)	SL
	Saathoff/Ripley (Brahms)	AR
5-6	Garrett/Blair (Schumann)	102
	Jones/Kibler (Copland)	MRm
	Saathoff/Hamilton (Rep)	AR

Thursday, August 9

9:30-12:30 (10:00 call?)	Amlin/ Wagoner (Hudson)	Theatre
10:30-11:30	Helmrich/Miller (Britten)	102
	Amlin/Garrett/Weiner (Amlin)	SL
	Decima/Saathoff/Rose (Wolf)	Lib
1:30-2:30	Decima/Stinley (Ravel)	AR
1:30-3:30	Hoherman/Fulmer (Jolivet)	Scenic
2:30-3:30	Decima/Osborne (Schoenberg)	AR

Friday, August 10

10-12	Amlin/Garrett/Weiner, Stingley, Saathoff (Amlin)	RehStage
11-12	Hlemrich/Miller (Britten)	Lib
	Decima/Jones/Kibler (Copland)	MRm
12-1	Decima/Saathoff/Hamilton (Rep)	MRm
1-2	Helmrich/Amlin/Jacobson (Strauss)	Li
	Decima/Stingley (Ravel)	MRm
	Garrett/Jones/ Vanterpool (Satie)	SL
2-3	Decima/Amlin/Willis (Dvorak)	MRm
	Garrett/Blair (Schumann)	SL

Saturday August 11

10-12	Amlin/Garrett/Weiner, Stingley, Saathoff (Amlin)	RehStage
11-12	Helmrich/Miller (Britten)	Lib
12-1	Helmrich/Santer (Messiaen)	Lib
1-2	Garrett/Wagoner (Duparc)	Lib
2-3	Garrett/Saathoff/Ripley (Brahms)	Lib

BERKSHIRE MUSIC CENTER
Fellowship Program
Instrumental

EIGHTH WEEK
Aug. 13-19

MONDAY 13	TUESDAY 14	WEDNESDAY 15	THURSDAY 16	FRIDAY 17	SATURDAY 18
10:00 - 12:30 BMCO G-II Cond. Fellows Theatre	10:00 - 12:30 BMCO G-III Cond. Fellows Theatre 10:00 - 12:00 Seminar-All Pianists Mr. Kalish, Wyner Hasthorne #1	10:00 - 12:30 BMCO G-V Cond. Fellows Theatre	10:00 - 12:30 BMCO TOP-II Winds, Brass only Mr. Schuller Theatre 10:00 - 12:00 Chamber Music Section H	10:00 - 12:00 Chamber Music Section C, F	PRACTICE!!
1:30 - 3:30 BMCO TOP I Strings only Mr. Silverstein Theatre 3:45 - 5:45 Chamber Music Section B, D 8:30 Chamber Music VII Theatre	1:30 - 3:30 Chamber Music Section C, D 3:45 - 6:15 BMCO G-IV Cond. Fellows Theatre	1:30 - 3:30 Chamber Music Section A, G 3:45 - 5:45 Chamber Music Section B 8:30 BMCO Concert G Cond. Fellows Theatre immediately after PRIZES FOR THE 1979 SESSION WILL BE AWARDED	1:30 - 3:30 Chamber Music Section A, E 6:30 - 8:00 BMCO TOP-III Mr. Silverstein, Mr. Schuller Shed	2:00 T-O-P (see separate schedule)	SUNDAY 19 10:00 Chamber Concert VIII Theatre Fine

BERKSHIRE MUSIC CENTER
Fellowship Program
Conducting

EIGHTH WEEK
Aug. 13-19

MONDAY 13	TEUSDAY 14	WEDNESDAY 15	THURSDAY 16	FRIDAY 17	SATURDAY 18
10:00 - 12:30 BMCO G-II Fellows Theatre	10:00 - 12:30 BMCO G-III Fellows Theatre	10:00 - 12:30 BMCO G-V Fellows Theatre	1	10:00 - 12:00 Class Mr. Wyss West Barn	
1:30 - 3:30 Class Mr. Wyss West Barn 3:45 - 5:45 Solfege Mrs. Rohde West Barn	1:30 - 3:30 Class Mr. Ozawa Seranak 3:45 - 6:15 BMCO G-IV Fellows Theatre	1:30 - 3:30 Class Mr. Wyss West Barn 8:30 BMCO Boncert G Cond. Fellows Theatre	1:30 - 3:30 Class Mr. Wyss West Barn 6:45 - 8:15 Class Mr. Ozawa Seranak	2:00 T. O. P. See separate schedule	

BERKSHIRE MUSIC CENTER
Fellowship Program
Vocal

EIGHTH WEEK
Aug. 13-19

MONDAY 13	TUESDAY 14	WEDNESDAY 15	THURSDAY 16	FRIDAY 17	SATURDAY 18
10:00 - 12:00 Masterclass Fellows Ms. Heller HS Library	FREE MORNING	10:00 - 12:00 Masterclass Fellows Ms. Heller HS Library	10:00 - 12:00 Masterclass Fellows Ms.Heller HS Library	10:00 - 12:00 Masterclass Fellows Ms. Heller HS Library	F R E E D A Y
2:00 - 3:00 Recital Fellows/Coaches ChMusHall FREE AFTERNOON	1:00 - 2:30 Solfege Mrs. Rohde West Barn	3:45 - 5:45 Vocal Dress VIIa (Willis,Stingley, Kibler) ChMusHall PRIZES FOR THE 1979 SESSION WILL BE AWARDED IMMEDIATELY FOLLOWING THE BMC ORCHESTRA CONCERT 8:30 BMCO Concert	6:30-7:00 Vocal Dress VIIb (Miller) ChMusHall	2:00 T.O.P. (See separate schedule) 2:30 Vocal Concert VII ChMusHall	

BERKSHIRE MUSIC CENTER
Fellowship Program
Composition

EIGHTH WEEK
Aug. 13-19

MONDAY 13	TUESDAY 14	WEDNESDAY 15	THURSDAY 16	FRIDAY 17	SATURDAY 18
10:00 - 12:00 Seminar Mr. McKinley Hawthorne #2		10:00 - 12:00 Seminar Mr. McKinley Hawthorne #2	10:00 - 12:00 Seminar Mr. McKinley Hawthorne #2	2:00 T. O. P. See separate schedule	
		PRIZES FOR THE 1979 SESSION WILL BE AWARDED IMMEDIATELY FOLLOWING THE BMCO CONCERT 8:30 BMCO Concert G Theatre			

BERKSHIRE MUSIC CENTER
Listening and Analysis

EIGHTH WEEK
Aug. 13-19

MONDAY 13	TUESDAY 14	WEDNESDAY 15	THURSDAY 16	FRIDAY 17	SATURDAY 18
	11:00 - 12:30 Solfege MIS. Rohde West Barn	10:00 - 12:30 BSO Mr. Silverstein Shed	10:00 - 12:30 BSO Mr. Ozawa Shed	10:00 - 12:00 Class Mr. Altman Hawthorne #2	10:35 - 1:05 BSO Mr. Ozawa Shed
1:30 - 3:30 Class Mr. Altman Hawthorne #2	1:30 - 3:30 Class Mr. Altman Hawthorne #2	1:30 - 3:30 Class Mr. Altman Hawthone #2	1:30 - 3:30 Class Mr. Altman Hawthorne #2	2:00 T. O. P. See separate schedule	**SUNDAY 19**
8:30 Chamber Music Theatre		8:30 BMCO Concert G Cond. Fellows Theatre			10:00 Chamber Music Theatre

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

EIGHTH WEEK
Aug. 13-19

SECTION A Wednesday, Thursday
1:30 - 3:30

Ms. Speaker MH 10
Schumann Op. 41 #2
Vln-Sherry
Vln-Haas FOR PERF. AUG. 19
Vla-Geannelis
Vlc-Knight

Mr. Fine Hayden # 3
Danzi Duo
Vla-Busch
Vlc-Curry FOR PERF. AUG. 19

Mr. Hobart Studio F
Boccherini Quintet
Vln-Weiss
Vln-Sazer
Vla-Charlap FOR PERF. AUG. 19
Vlc-Seiver
Vlc-Weis

Mr. Gomberg Studio E
Mozart K. 375
Ob-Strommen
Ob-Ridilla
Cl-Hudgins FOR PERF. AUG. 17
Cl-Hall
BsnOStorchheim
BsnOEkholm
Hrn-Todd
HrnOLevin

Mr. Kalish Hayden #1
Beethoven Op. 70 #2
Vln-Field
Vlc-Wexler FOR PERF. AUG. 19
Pno-Lustman

Mr. Genovese MH 6
Rietti Sonata
Fl-Milch
Ob-Edwards
Bsn-Gaubatz
Pno-Landrum

Mr. Borok Hayden #2
Prokofiev Quartet No. 2
Vln-Burket
Vln-Tracy
Vla-Elegino
Vlc-Blustein

Mrs. Dwyer MH 11
Beethoven Serenade
Vln-Thorley
Vla-Mika
Fl-Chesis

Mr. Rosen MH 4
Schumann Piano Quintet
Vln-Ruzicka
Vln-Chou
Vla-Lokken
Vlc-Stevens
Pno-Pinkas

Mr. Wyner MH 6
Messiaen Quartet for End of Time
Vln-Romanul
Vlc-Petty
Cl-Ardan
Pno-Liepa

Mr. Lehner Studio J
Beethoven Op. 18 #4
Vln-Mermelstein
Vln-Damerau
Vla-Karlin
Vlc-Simcox

Mr. Barker Scenic Shed
Schuller Bass Quartet
Bass-Pitts
Bass-Grille
Bass-Price
Bass-Caplin

Mr. Kavalovski MH 7
Beethoven Sextet Op. 81B
Vln-Baker
Vln-White
Vla-Wedell Hrn-Schmidt
Vlc-Magill Hrn-Achen

Mr. Firth Rehearsal Stage
Stravinsky L'Histoire
Vln-Thurmer
Bass-Skavronski
Cl-Nishi
Bsn-Sato
Trp-Cohen
Trb-Renshaw
Perc-Dwight

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

EIGHTH WEEK
Aug. 13-19

SECTION A CONTINUED
Wednesday and Thursday 1:30 - 3:30

Mr. Kroll MH 8
Dvorak Quintet Op. 77
Vln-Wolfe
Vln-Cummings
Vla-Hansen
Vlc-Carrai
Bass-Garrett

SECTION B Monday and Wednesday
3:45 - 5:45

Mr. Speyer Studio E
Haydn Octet
Ob-Sperry
Ob-Workman
Cl-Ardan FOR PERF. AUG. 17
Cl-Nishi
Bsn-McGovern
Bsn-Gaubatz
Hrn-Schmidt
Hrn-Boen

Mr. Kalish Hayden #1
Ravel Piano Trio
Vln-Romanul
Vlc-Blustein FOR PERF. AUG. 17
Pno-Lustman

Mr. Krasner MH 4
Schubert Op. 99
Vln-Sherry
Vlc-Magill FOR PERF. AUG. 17
PnoOPinkas

Mr. Wyner Hayden #2
Ravel Chansons Madecasses
Vlc-Curry
Fl-Wiedmer
Pno-Stillman FOR PERF. AUG. 17
Vc-Rose

Mr. Kroll MH 8
Beethoven Op. 127
Vln-Dyer
Vln-Kato
Vla-Leventhal
Vlc-Stevens

Mr. Voisin Studio F
Jan Bach Laudes
Hrn-Levin
Trp-Croley Trb-Renshaw
Trp-Marsalis Trb-Rojak

SECTION C Tuesday 1:30 - 3:30
Friday 10:00 - 12:00

Mr. Wyner MH 5
Brahms Clarinet Trio
Vlc-Carrai
Cl-Hall FOR PERF. AUG. 17
Pno-Peterson

Mr. Krasner MH 4
Mozart Piano Quartet in G minor
Vln-Sazer
Vla-Holzman
Vlc-Knight
Pno-Stillman

Mr. Kalish Hayden #1
Brahms Piano Trio Op. 8
Vln=Nicholeris
Vlc-Wexler
Pno-Wolf

SECTION D Monday 3:45 - 5:45
Tuesday 1:30 - 3:30

Mr. Barker Rehearsal Stage
Audition and Solo Seminar
Bass-Caplin
BassGarrett
Bass-Grille
Bass-Pitts
Bass-Price
Bass-Skavroski
Bass-Van Buren

SECTION E Thursday 1:30 - 3:30

Mr. Ghitalla Shed
Strauss Feierlicher Einzug
ALL Horns, trumpets, trombones, tuba
Timp-McGinn FOR PERF. AUG. 17

SECTION F Friday 10:00 - 12:00

Mr. Wyss West Barn
Conducting Seminar
Vln-Beaulieu
Vln-Chay
Vla-Lokken
Vlc-Weis
Bass-Van Buren

BERKSHIRE MUSIC CENTER
Fellowship Program
Chamber Music

EIGHTH WEEK
Aug. 13-19

SECTION F CONTINUED Friday 10:00 - 12:00

Mr. Voisin Rehearsal Stage
Copland Fanfare for the Common Man
ALL Horns, Trumpets, Trombones, Tubas
Timp-Druckman FOR PERF. AUG. 17
Perc-Tana
Perc-Trigg

SECTION G Wednesday 1:30 - 3:30

Mr. Barron ChMusHall
Fanfares
ALL Horns, Trumpets, Trombones, Tubas
Timp-Dwight
ALL percussionisTS FOR PERF. AUG. 17

SECTION H Thursday 10:00 - 12:00

Mr. Krasner MH 4
Schuppanzigh For Solo Violin & Quartet
Solo vln-Masame
Vln-Akos
Vln-Tesar
Vla-Askew
Vlc-Petty

Mr. Kalish Hayden #1
Beethoven Op. 1 #1
Vln-Smedvig
Vlc-Simcox
Pno-Landrum

BERKSHIRE MUSIC CENTER
Fellowship Program
Coaching

EIGHTH WEEK
Aug. 13-19'

Monday August 13

12-1	Helmrich/Miller (Britten)	Lib
	Decima/Stingley (Ravel)	YR
	Saathoff/Hamilton (Wolf)	MRm

3:45 - 5:45 Wyner/Rose (Ravel) Hayden #2

Tuesday August 14

3-4	Helmrich/Wagoner (Rep)	SL
	Decima/Osborne (Faure)	Lib
	Garrett/Vanterpool (Rep)	102
	Amlin/Fulmer (Rossini)	MRm
	Jones/Weiner (Rep)	AR
4-5	Decima/Amlin/Willis (Dvorak)	Lib
	Garrett/Blair (Schumann)	102
	Jones/Ripley (Rep)	AR
5-6	Decima/Jones/Kibler (Copland)	Lib

Wednesday August 15

1-2	Garrett/Blair (Schumann)	Lib
	JOnes/Jacobson (Rep)	SL

3:45-5:45 Wyner/Rose (Ravel) Hayden #2

Thursday August 16

1-2	Helmrich/Wagoner (Rep)	Lib
	Garrett/Vanterpool (Rep)	SL
	Dedima/Amlin/Fulmer (Rossini)	AR
	Jones/Jacobson (Rep)	102
	Saathoff/Hamilton (Wolf)	MRm
2-3	Helmrich/Miller (Britten)	Lib
	Decima/Osborne (Faure)	AR
	Garrett/Jones/Weiner (Rep)	SL
	Amlin/Willis (Dvorak	102
	Saathoff/Santer (Rep)	MRm
3-4	Helmrich/Jones/Ripley (Rep)	MRm
	Decima/Stingley (Ravel)	AR
	Garrett/Blair (Schumann)	SL
4-5	Jones/Kibler (Copland)	SL

Friday August 17

12-1	Decima/Saathoff/Hamilton (Wolf)	YR
1-2	Garrett/Saathoff/Santer (Rep)	AR

BERKSHIRE MUSIC CENTER

SCHEDULE OF EVENTS

July 1979

Sunday, July 1	2:30 p.m.	Berkshire Music Center Orchestra Gunther Schuller, conductor Delius *Over the Hills and Far Away* Beethoven Symphony No. 8, Op. 93 Ravel *Valses nobles et sentimentales* Prokofiev *Scythian Suite*
Wednesday, July 4	8:30 p.m.	Berkshire Music Center Vocal Music Program of songs by American composers
Saturday, July 7	2:30 p.m.	Boston University Chamber Music
Sunday, July 8	10:00 a.m.	Berkshire Music Center Chamber Music
Sunday, July 8	8:30 p.m.	Berkshire Music Center Vocal Music
Monday, July 9	8:30 p.m.	Berkshire Music Center Composers Forum
Wednesday, July 11	8:30 p.m.	Berkshire Music Center Orchestra Gennady Rozhdestvensky and students conducting Program to include Shostakovich Symphony No. 1, Op. 10
Saturday, July 14	2:30 p.m.	Boston University Chamber Music
Sunday, July 15	10:00 a.m.	Berkshire Music Center Chamber Music
Sunday, July 15	8:30 p.m.	Boston University Young Artists Orchestra Victor Yampolsky, conductor Rossini *La Gazza Ladra* Overture Brahms Symphony No. 2, Op. 73
Monday, July 16	8:30 p.m.	Berkshire Music Center Vocal Music
Wednesday, July 18	8:30 p.m.	Berkshire Music Center Orchestra Niklaus Wyss, conductor Beethoven *Fidelio* Overture R. Strauss *Tod und Verklärung*, Op. 24 Stravinsky *Petrouchka*

Saturday, July 21	2:30 p.m.	Boston University Young Artists Chorus & Orchestra Leonard Atherton, conductor Handel Zadok the Priest Haydn Missa in Tempore Belli Stravinsky Symphony of Psalms
Sunday, July 22	10:00 a.m.	Berkshire Music Center Chamber Music
Sunday, July 22	8:30 p.m.	Berkshire Music Center Vocal Music
Monday, July 23	8:30 p.m.	Berkshire Music Center Composers Forum
Tuesday, July 24	8:30 p.m.	Berkshire Music Center Orchestra Leonard Bernstein and students conducting Program to include Prokofiev Symphony No. 5, Op. 100
Wednesday, July 25	8:30 p.m.	Boston University Chamber Music
Saturday, July 28	2:30 p.m.	Boston University Chamber Music
Sunday, July 29	10:00 a.m.	Berkshire Music Center Chamber Music
Sunday, July 29	8:30 p.m.	Berkshire Music Center Vocal Music
Monday, July 30	8:30 p.m.	Berkshire Music Center Orchestra Seiji Ozawa and students conducting Program to include Dvorak Symphony No. 9, Op. 95 "From the New World"

The BERKSHIRE MUSIC CENTER is a summer training center for especially promising young musicians, maintained by the Boston Symphony Orchestra at Tanglewood.

Events designated "Berkshire Music Center" are performed by the college-aged and young professional musicians in the FELLOWSHIP PROGRAM, sponsored at Tanglewood by the Boston Symphony. "Boston University" events are performed by the high school-aged musicians of the YOUNG ARTIST PROGRAMS, sponsored at Tanglewood by Boston University under the auspices of the Berkshire Music Center.

Tanglewood
The Berkshire Music Center
Lenox, Massachusetts 01240 Telephone: (413) 637-1600

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

BERKSHIRE MUSIC CENTER ORCHESTRA
First Concert

Sunday, July 1, 1979 at 2:30 P.M.
Theatre Concert Hall

Gunther Schuller, conductor

DELIUS — OVER THE HILLS AND FAR AWAY

BEETHOVEN — SYMPHONY NO. 8 IN F MAJOR, OPUS 93

Allegro vivace e con brio
Allegretto scherzando
Tempo di menuetto
Allegro vivace

Intermission

RAVEL — VALSES NOBLES ET SENTIMENTALES

Modéré
Assez lent
Modéré
Assez animé
Presque lent
Assez vif
Moins vif
Epilogue: Lent

(played without pause)

PROKOFIEFF — SCYTHIAN SUITE, "ALA AND LOLLI", OPUS 20

I. The Adoration of Veles and Ala
II. The Enemy God and the Dance of the Black Spirits
III. Night
IV. The Glorious Departure of Lolli and the Procession of the Sun

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BALDWIN PIANO

ORCHESTRA PERSONNEL
(Winds, brass and percussion listed alphabetically)

First Violins

Kathleen Butler
Melanie Gugala

Craig Burket
Eiko Kato

Takako Masame
Siri Smedvig

Katherine Akos
Gordon Wolfe

Min-Jae Chay
Harold Tracy

Elizabeth Field
Isabel Haas

Darrow White
Diane Nicholeris

Second Violins

Melissa Thorley
Mark Beaulieu

Linda Baker
Irene Sazer

Harvey Thurmer
Sally Mermelstein

Carol Ruzicka
Paul Chou

Kathleen Tesar
Victor Romanul

Jerry Weiss
Karen Damerau

David Dyer
Sarah Sherry

Violas

Cynthia Busch
Timothy Mika

Amy Leventhal
Pamela Askew

Valentina Charlap
Carrie Holzman

Steven Wedell
Richard Elegino

Jan Karlin
Anne Lokken

Pamela Geannelis
Joyce Hansen

Violoncellos

Samuel Magill
Laura Blustein

Deborah Petty
Mathias Wexler

Phoebe Carrai
Susan Stevens

Rebecca Seiver
Katharine Knight

Michael Curry
Mark Simcox

Warren Weis

Basses

Robert Caplin
Robert Skavronski

Timothy Pitts
Tye Van Buren

Theodore Grille
Mikeal Price

Catherine Garrett

Flutes

Robert Bush
Linda Chesis
Susan Downey
Iva Milch
Anna-Marina Wiedmer

Oboes

Valerie Edwards
Andrea Ridilla
Jennifer Sperry
Deborah Workman

Clarinets

Laura Ardan
Laura Flax
Laurel Hill
William Hudgins
John Nishi

Bassoons

Karla Ekholm
Lynn Gaubatz
Timothy McGovern
Atsuko Sato
Lisa Storchheim

Horns

Eric Achen
*Lori Amadi
Jonathan Boen
Jonathan Levin
*Jonathan Ring
Richard Sebring
Richard Todd
Jeff von der Schmidt

Trumpets

Justin Cohen
Randell Croley
James Donato
Dana Kemp
Wynton Marsalis

Trombones

Lawrence Isaacson
Glenn Mayer
Donald Renshaw
John D. Rojak

Tuba

Mark Tetreault

Percussion

Daniel Druckman
Dexter Dwight
*Richard Flanagan
James Gwin
Patrick McGinn
Akira Tana
William Trigg

Harps

Carrie Kourkoumelis
Sarah Schuster

Celesta

Cynthia Peterson
Judith Stillman

Keyboard Glockenspiel

Eve Wolf

Piano

Julio Lustman

Librarian

Bruce Creditor

Orchestra Manager

Harry Shapiro

*Member, Boston University Tanglewood Institute

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BERKSHIRE MUSIC CENTER VOCAL DEPARTMENT
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

FIRST CONCERT
Wednesday, July 4, 1979 at 8:30 P.M.
Chamber Music Hall

CHARLES TOMLINSON GRIFFES — FOUR IMPRESSIONS (OSCAR WILDE)

Le jardin
Impression du matin
La mer
Le réveillon

Susan Wright, soprano
Gretchen Saathoff, piano

DOMINICK ARGENTO — FIVE SONGS FROM THE DIARY OF VIRGINIA WOOLF

The Diary
Anxiety
Fancy
Parents
Last entry

Cynthia Rose, mezzo soprano
William Jones, piano

WILLIAM FLANAGAN — FIVE SONGS ON POEMS OF HOWARD MOSS

See how they love me
The upside-down man
Plants cannot travel
If you can
Horror movie

Mimmi Fulmer, soprano
Dennis Helmrich, piano

INTERMISSION

ELLIOTT CARTER — THREE SONGS ON POEMS OF ROBERT FROST

Dust of snow
The rose family
The line-gang

Halbert Blair, baritone
William Jones, piano

JOHN ALDEN CARPENTER — FIVE SONGS FROM GITANJALI (RABINDRANATH TAGORE)

When I bring to you colour'd toys
On the day when death will knock at thy door
The sleep that flits on baby's eyes
On the seashore of endless worlds
Light, my light

Diane Willis, mezzo soprano
Terry Decima, piano

CHARLES IVES — SIX SONGS

Walking
Two little flowers
Autumn
The Greatest Man (Anne Collins)
The Side-show
Charlie Rutlage (from "Cowboy Songs")

Mark Stingley, baritone
Martin Amlin, piano

THE PERFORMERS ASK THAT THERE BE APPLAUSE ONLY AT THE END OF EACH GROUP OF SONGS.

Terry Decima is a member of the BMC faculty.

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BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

FIRST CHAMBER MUSIC CONCERT

Sunday, July 8, 1979 at 10:00 A.M.
Theatre Concert Hall

Prepared by Yehudi Wyner, Dennis Helmrich, Ralph Gomberg and Gilbert Kalish.

J.S. BACH — BRANDENBURG CONCERTO NO. 1 IN F MAJOR BWV 1046

(Allegro)
Adagio
Allegro
Menuet

Melissa Thorley, solo violin

Takako Masame, violin
Linda Baker, violin
Jan Karlin, viola
Phoebe Carrai, violoncello
Catherine Garrett, bass
Judith Stillman, harpsichord
Andrea Ridilla, oboe
Jennifer Sperry, oboe
Deborah Workman, oboe
Lynn Gaubatz, bassoon
Richard Todd, horn
Eric Achen, horn

SCHUBERT — DER HIRT AUF DEM FELSEN, OPUS 129

Renee Santer, soprano
William Hudgins, clarinet
Julie Lustman, piano

JANACEK — "YOUTH" SEXTET FOR WIND INSTRUMENTS

Allegro
Andante sostenuto
Vivace
Allegro animato

Linda Chesis, flute
Laura Flax, clarinet
John Nishi, bass clarinet
Valerie Edwards, oboe
Lynn Gaubatz, bassoon
Eric Achen, horn

MOZART — QUARTET FOR PIANO AND STRINGS NO. 2 IN E-FLAT MAJOR, K. 493

Allegro
Larghetto
Allegretto

Harvey Thurmer, violin
Amy Leventhal, viola
Laura Blustein, violoncello
Sally Pinkas, piano

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BALDWIN PIANO

Der Hirt auf dem Felsen (The Shepherd on the Rock)
(Wilhelm Müller: after The Shepherd)

When on the highest rock I stand,
gaze down into the deep valley
and sing:
from afar in the deep dark valley
floats up the echo
of the ravines.

The further my voice reaches,
the clearer its echo
from below.
So far away my loved one lives,
wherefore I yearn so ardently to be
where she is.

With deep grief I am consumed,
my joy has gone,
abandoned am I by earthly hope,
and so lonely here.

So longingly sounded my song in the
wood,
so longingly through the night,
drawing hearts to heaven
with wondrous power.

Spring is coming,
spring, who is my friend,
and now I make ready
make ready to journey.

The further my voice reaches,
the clearer its echo
from below.

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BOSTON SYMPHONY ORCHESTRA
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SECOND CONCERT
Sunday, July 8, 1979 at 8:30 P.M.
Chamber Music Hall

FRANZ SCHUBERT — DER HIRT AUF DEM FELSEN

Renée Santer, soprano — *William Hudgins, clarinet*
Julie Lustman, piano

Five Scandinavian Songs

CARL NIELSON — WONDROUS FRAGRANCE IN THE EVENING
BOW DOWN THY HEAD, THOU BLOOM
THE APPLE-BLOSSOM

EDVARD GRIEG — SIEH, MARIA, WAS ICH BRINGE
ICH LIEBE DICH

Gloria Wagoner, mezzo soprano
Gretchen Saathoff, piano

FRANCIS POULENC — CHANSONS GAILLARDES

La maîtresse volage
Chanson à boire
Madrigal
Invocation aux Parques
Couplets bachiques
L'Offrande
La belle jeunesse
Sérénade

Robert Osborne, bass
Dennis Helmrich, piano

INTERMISSION

NOËL LLINOS — SIX SONGS ON POEMS OF ROBERT HERRICK

To Electra
A child's grace
Epitaph upon a child that died
The bracelet: to Julia
To blossoms
Delight in disorder

Ruth Jacobson, soprano
Margo Garrett, piano

GABRIEL FAURÉ — MÉLODIES DE VENISE, OPUS 58

Mandoline
En sourdine
Green
A Clymène
C'est l'extase

David Ripley, bass
Martin Amlin, piano

THE PERFORMERS ASK THAT THERE BE APPLAUSE ONLY AT THE END OF EACH GROUP OF SONGS.

Margo Garrett is a member of the BMC vocal faculty.

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BALDWIN PIANO

Der Hirt auf dem Felsen (The Shepherd on the Rock)
(Wilhelm Müller: after The Shepherd)

When on the highest rock I stand,
gaze down into the deep valley
and sing:
from afar in the deep dark valley
floats up the echo
of the ravines.

The further my voice reaches,
the clearer its echo
from below.
So far away my loved one lives,
wherefore I yearn so ardently to be
where she is.

With deep grief I am consumed,
my joy has gone,
abandoned am I by earthly hope.
and so lonely here.

So longingly sounded my song in the
wood,
so longingly through the night,
drawing hearts to heaven
with wondrous power.

Spring is coming,
spring, who is my friend,
and now I make ready
make ready to journey.

The further my voice reaches,
the clearer its echo
from below.

Two Songs by Edvard Grieg (Hans Christian Anderson)

With a Waterlily

See, Maria, what I bring:
A blossom with a white wing;
on the stream of gentle surges
it came, dreamily pulled away.

When it decorates your breast,
return the joyful one to its home,
then on the quiet throne of the waves,
will its crown peacefully rest.

Guard yourself, from the currents of
the stream,
It is dangerous to know the foam of the
waves!
The water-sprite is still, as if in
sleep,
Lilies play above the deep.

Like the sea, your bosom is pure,
where it is dangerous to dream.
Lilies play above the deep;
the water-sprite is still, as if in
sleep.

I Love You

You are my thoughts,
You are my being and becoming,
You are my heart's first happiness!

I love you as no one on this earth,
I love you, I love you,
I love you for all time and eternity.
I love you for all time and eternity.

I think of you,
can always think only of you,
to your happiness only is this heart
dedicated;

As God also makes life's fate [illegible],
I love you, I love you.
I love you for all time and eternity.
I love you for all time and eternity

Six Songs by Francis Poulenc

The Fickle Mistress

My mistress is fickle,
my rival is fortunate;
if he has her virginity,
she must have had two,

Let's chance our luck
as long as it will last.

Drinking Song

The kings of Egypt and Syria,
wished to have their bodies embalmed,

to last for a longer time dead.
  What folly!

Let us drink then as we will,
we must drink and drink again.
Let us drink our whole life long,
embalm ourselves before death.
  Embalm ourselves;
  since this balm is sweet.

Madrigal

You are as beautiful as an angel,
sweet as a little lamb;
there is not a heart, Jeanneton,
that has not fallen beneath your spell.
But a girl without tits
is a partridge without orange.

Invocation to the Fates

I swear, as long as I shall live,
to love you, Sylvie.
Fates, who hold in your hands
the thread of our life,
extend, as long as you can,
mine, I beg you.

Bacchic couplets

As long as day lasts I am
serious and merry by turns.
When I see a wine bottle empty
I am serious, I am serious,
when it is full, w am merry.

As long as day lasts
I am serious and merry by turns.

When I am in bed with my wife,
I am serious, I am serious,
when I am in bed with my wife
I behave well all night long.

If I am in bed with a wench
then I am merry
Ah! fair hostess, pour me some tine
I am merry, merry, merry.

The Offering

To the god of Love a virgin
offered one day a candle
thus to gain a lover.
The god smiled at her request
and said to her: Fair one while you wait
the offering always has its uses.

The Beauty of Youth

You should love always
and seldom marry.
You should make love
without priest or notary.

Cease, good Sirs, to be marrying men,
only aim at the tirelires,
only aim at the tourelours,
cease, good Sirs, ro be marrying men,
  only aim at the hearts.

Why marry,
when the wives of others
need no persuasion
to become ours.

When their ardours,
when their favours,
seek our tirelires,
seek our tourelours,
seek our hearts.

Serenade

With so fair a hand,
possessed of so many charms,
that you must indeed
handle Cupid's darts.
And when this child is troubled
wipe away his tears.

To Electra

I dare not ask a kiss,
I dare not beg a smile
Lesthaving that, or this
I might grow proud the while.

No, No, the utmost share
Of my desire shall be
Only to kiss the air
That lately kissèd thee.

A Child's Grade

Here a little child I stand
Heaving up my either hand;
Cold as paddocks though they be,
Here I lift them up to Thee.

For a benison to fall
On our meat and on us all.
Amen

Epitaph

Here she lies, a pretty bud.
Lately made of flesh and blood
Who as soon fell fast asleep
As her little eyes did peep.
Give her strewings but not stir
The earth that lightly covers her.

The Bracelet: To Julia

Why I tie about thy wrist,
Julia, this silken twist'
For what other reason is't
But to show thee how, in part,
Thou my pretty captive art?

But thy bond slave is my heart:
'Tis but silk that bindeth thee,
Knap the thread and thou art free;
But 'tis otherwise with me:

I am bound and fast bound, so
That from thee I cannot go
If I could, I would not so.

Blossoms

Fair pledges of a fruitful tree,
Why do ye fall so fast?
Your date is not so past
But you may stay yet here awhile
To blush and gently smile,
And go at last.

What! were ye born to be
An hour or half's delight,
And so to bed good night?
'Twas pity Nature brought you forth
Merely to show your worth
And lose you quite.

But you are lovely leaves,
Where we may read how soon things have
Their end, though ne'er so brave:
And after they have shown their pride
Like you awile they glide
Into the grave.

Delight in Disorder

A sweet disorder in dress
Kindles in clothes a wantonness:
A lawn about the shoulders thrown
Into a fine distraction:
An erring lace which here and there
Enthralls the crimson stomacher:
A cuff neglectful, and there-by
Ribbands to flow confusedly:
A winning wave, deserving note,
In the tempestuous petticoat:
A careless shoestring, in whose tie
I see a wild civility:
Do more bewitch me than when art
Is too precise in ev'ry part.

Five songs by Gabriel Fauré (poems by Paul Verlaine)

Mandolin

The serenaders
and the lovely listeners
exchange sweet nothings
beneath the singing branches.

It is Tircis and Aminte,
and the eternal Clitandre,
and Damis, who for many
a cruel fair one has written many a
tender verse.

Their short silken doublets,
their long trailing dresses,
their elegance, their joy,
and their soft blue shadows

whirl in the ecstasy
of a pink and grey moon,
and the mandolin chatters
amid the quivering of the breeze.

Muted

Calm in the half light
made by the tall branches,
let our love be imbued
with this deep silence.

Let us merge our souls, our hearts
and our ecstatic senses
with the vague languors
of the pines and the arbutus.

Half close your eyes,
fold your arms across your breast,
and from your sleeping heart
for ever drive away all purpose.

Let us surrender
to the soothing, gentle zephyr
that comes to ruffle at your feet
the waves of russet grass.

And when, solemnly, evening
falls from the dark oak trees,
voice of our despair,
the nightingale will sing.

Green

Here are fruits, flowers, leaves and
branches,
and here too is my heart that beats
only for you.
Do not destroy it with your two white
hands,
and to your lovely eyes may the humble
gift seem sweet!

I come still covered with dew
that the morning breeze has chilled on
my brow.
Let my weariness, resting at your feet,
dream of dear moments which will bring
repose.

On your young breast let me rest my
head
still ringing with your last kisses;

let is be appeased after the good
tempest,
that I may sleep a little as you rest.

A Clymène

Strange barcarolles, songs without words.
Dearest, since your sky blue eyes,
since your voice, strange vision that
deranges and troubles the horizon of my
reason; since your remarkable fragrance,
your swan-like aspect, since the purity
of your scent, indeed of your whole
being, penetrated with music, with
halos of antique angels, sounds and
perfumes, the cadences and messages
of dances invade my subtle heart; so
be it!

It is Ecstasy

It is languorous ecstasy,
it is loving lassitude,
it is all the tremors of the woods
in the embrace of the breezes,

O the frail, fresh murmuring!
That twittering and whispering is like
the sweet cry
breathed out by the ruffled grass...
You would say, beneath the swirling
waters,
the muted rolling of the pebbles.

This soul which mourns
in subdued lamentation,
it is ours is it not?
Mine, say, and your,
breathing a humble anthem
in the warm evening, very softly?

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BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

FIRST COMPOSERS FORUM

Monday, July 9, 1979 at 8:30 P.M.
Theatre Concert Hall

Prepared under the supervision of Theodore Antoniou and Gunther Schuller

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Before the performance of each composition the composer will give a brief description of its content and will illustrate characteristic passages.

P. DICKSON LOPEZ — SCINTILLA (1978)

Julie Lustman, piano

NICHOLAS THORNE — NIGHT ELEGY (1979)

In Invocation
Duet; Night Journey
In Recollection
Blues; In Consummation
(played without pause)

Deborah Workman, oboe — *John Nishi, clarinet*
Cynthia Peterson, piano

JAY GACH — HARP TRIO 1977
"I Know Why the Caged Bird Sings"

1. Improvisation
2. Improvisation

Robert Bush, flute — *Carrie Kourkoumelis, harp*
Akira Tana, vibraphone

STEPHEN JAFFE — FOUR NOCTURNES

I. The asking (Dolce e sostenuto)
II. The vision (Quick and agile; with great forward energy)
III. The Intent (Kavanah) (Adagio molto)
IV. Tempo moderato; vibrant; beaming; with radiant energy

Melissa Thorley, violin — *Laura Flax, clarinet*
Timothy Mika, viola — *Dexter Dwight, percussion*
Laura Blustein, violoncello — *James Gwin, percussion*
Sarah Schuster, harp

Carl Roskott, conductor

The audience is invited to participate in a discussion following the performances.

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P. Dickson Lopez was born in Berkeley, California in 1950 and received his B.A. in piano performance in 1972. In 1974 Mr. Lopez received his M.A. in music composition at the University of California at Berkeley while studying under Joaquin Nin-Culmell, Richard Felciano and Olly Wilson. He subsequently commenced his doctoral studies with Edwin Dugger. He received the George Ladd Prix de Paris for study in Paris from 1976-78. After returning to the United States from Paris he received the Ph.D. in music composition in June, 1978 for his work,"The Ship of Death".

"Scintilla", a piece for solo piano, was composed in October of 1978. It is a collection of thirteen "miniatures" which range in duration from 10 seconds to 67 seconds. These "miniatures" are played without interruption and so create a larger form which is heard as a single movement work of approximately 8'20" duration. -P.D.L.-

Nicholas Thorne was born in Copenhagen, Denmark, and came to the U.S. in 1963. He attended Berklee College of Music where he received a Bachelor's degree in Composition, and has completed his graduate studies at the New England Conservatory. He is presently living in Vermont, and teaches at Norwich University and the Montpelier Conservatory.

Night Elegy was written for Thomas Cate, a jazz clarinetist with whom I have improvised for many years. It combines the language of the jazz improviser with the language of the 20th century composer, and above all, it attempts to give voice to the spirit behind these two musics, which is after all the same spirit. The work is also, as the title implies, an Elegy for the Night, in which time the jazz player plays his music in the clubs, very often for the noisiest of audiences imaginable, and in which time the composer also works, invoking the spirit for his most silent of audiences. -N.T.-

Jay Gach was born in 1953 and is presently at Ph.D. candidate at S.U.N.Y. He received his B.M. in piano and composition and his M.M. in composition at Hartt College. He is the recipient of several prizes.

The title, though somewhat highlighted in the choice of instrumentation, was simply a point of departure in the overall compositional process. For myself a few beautifully poetic words or evocative metaphors can serve as the inspirational thrust to the commencement of a new piece. And once the focus of the piece has been established I allow it to grow and complete itself on its own terms.
The two movements are improvisatory in the sense that there is no precompositional work. The rhythmic and harmonic language as well as other musical parameters are very freely organized. As a technical note, the pieces do try to overcome the technical limitations of the harp in new music - in the areas of chromaticism and texture.
This piece was the first piece I wrote upon leaving the commercial music field which had occupied my time since 1974. The title is taken from the autobiography of the poet Maya Angelou. -J.G.-

Stephen Jaffe was born in Washington, D.C. and is currently living in Philadelphia, where for 1979 he has been named Instructor at Swarthmore College. He received his M.A. in composition from the University of Pennsylvani where his teachers were George Crumb, Richard Wernick and George Rochberg. In addition to the Bearns prize he has been the recipient of the two fellowships to the Composers Conference, Pennsylvania Composers Award, BMI SCA prize, New York Composers Forum, and other awards. Mr. Jaffe is Artistic Director of the Soloists and Composers Series at Philadelphia's Painted Bride Art Center.

Four Nocturnes was written in the summer and fall of 1974 for the present ensemble excluding viola, which I added upon revision in 1975. I conducted the first performance in October of that year, and in the following year it was awarded first prize in the Joseph H. Bearns competition. The violin is cast in a kind of concertante role in the second movement, as are the harp and antiphonal timpani in movement III. Forming complements to these two large central movements are the first and fourth nocturnes which are alternatively dark and luminous presentations of practically identical material.
-S.J.-

The Berkshire Music Center at TANGLEWOOD

BERKSHIRE MUSIC CENTER ORCHESTRA
Second Concert

Wednesday, July 11, 1979 at 8:30 P.M.
Theatre Concert Hall

RAVEL — ALBORADA DEL GRACIOSO

Israel Edelson, conductor
Jerusalem, Israel

WEBERN — PASSACAGLIA, OPUS 1

Carl Roskott, conductor
Baltimore, Maryland

Intermission

SHOSTAKOVITCH — SYMPHONY NO. 1, OPUS 10

Allegretto; Allegro non troppo
Allegro
Lento
Allegro molto

Gennady Rozhdestvensky, conductor

The first half of this program was prepared under the guidance of Niklaus Wyss of the BMC faculty.

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BALDWIN PIANO

ORCHESTRA PERSONNEL
(Winds, brass and percussion listed alphabetically)

First Violins s

Mark Beaulieu
Karen Damerau

Harvey Thurmer
Kathleen Tesar

David Dyer
Linda Baker

Sarah Sherry
Jerry Weiss

Sally Mermelstein
Carol Ruzicka

Paul Chou
Melissa Thorley

Victor Romanul
Irene Sazer

Second Violins

Siri Smedvig
Harold Tracy

Min-Jae Chay
Darrow White

Isabel Haas
Gordon Wolfe

Diane Nicholeris
Elizabeth Field

Craig Burket
Katherine Akos

Takako Masame
Eiko Kato

Kathleen Butler
Diane Cummings

Violas

Pamela Geannelis
Richard Elegino

Anne Lokken
Valentina Charlap

Jan Karlin
Pamela Askew

Amy Leventhal
Carrie Holzman

Timothy Mika
Steven Wedell

Cynthia Busch
Joyce Hansen

Violoncellos

Michael Curry
Warren Weis

Rebecca Seiver
Mark Simcox

Katharine Knight
Deborah Petty

Susan Stevens
Laura Blustein

Mathias Wexler
Phoebe Carrai

Samuel Magill

Basses

Catherine Garrett
Timothy Pitts

Theodore Grille
Mikeal Price

Tye Van Buren
Robert Skavronski

Robert Caplin

Flutes

Robert Bush
Linda Chesis
Susan Downey
Iva Milch
Anna-Marina Wiedmer

Oboes

Valerie Edwards
Andrea Ridilla
Jennifer Sperry
Linda Strommen
Deborah Workman

Clarinets

Laura Ardan
Laura Flax
Laurel Hall
William Hudgins
John Nishi

Bassoons

Karla Ekholm
Lynn Gaubatz
Timothy McGovern
Atsuko Sato
Lisa Storchheim

Horns

Eric Achen
Jonathan Boen
Jonathan Levin
Richard Sebring
Richard Todd
Jeff von der Schmidt

Trumpets

Justin Cohen
Randall Croley
James Donato
Dana Kemp
Wynton Marsalis

Trombones

Lawrence Isaacson
Glenn Mayer
Donald Renshaw
John D. Rojak

Tuba

Mark Tetreault

Percussion

Daniel Druckman
Dexter Dwight
James Gwin
Patrick McGinn
Akira Tana
William Trigg

Harps

Carrie Kourkoumelis
Sarah Schuster

Piano

Sally Pinkas

Librarian

Bruce M. Creditor

Orchestra Manager

Harry Shapiro

Stage Manager

Douglas E. Whitaker

Maurice Ravel (1875-1937) Alborada del Gracioso

Like the Valse Nobles et Sentimentales performed by the Berkshire Music Center Orchestra last week, Alborada del Gracioso is an instrumental transcription of an earlier piano work composed by Ravel. In this instance it is the third piece from the Miroirs of 1905 which Ravel orchestrated in 1918. The title is a bit misleading since in musical terminology "grazioso" has the connotation of graceful, whereas in Ravel's title the meaning is that of buffoon or jester. An Alborada is the Spanish counterpart of an Aubade, or morning serenade, and therefore "Jester's Aubade" would be a reasonable translation. The work is in the Spanish vein which was so appealing to the French "impressionist" composers, and indeed evokes the atmosphere and cultural traditions of Spanish life.

The role of the meditative jester is given to the solo bassoon (the "clown" of the orchestra) in the middle section of the piece, which then gives way to the brilliant close of which Ravel was a master. It is interesting to note the similarities among the tragi-comic characters, depicted here by Ravel, and also by Schoenberg in Pierrot Lunaire (1912) and Stravinsky in Petrouchka (1911) - the latter will be performed by the BMC Orchestra on July 18 - and to perhaps see them as a reflection of the moods and attitudes leading to the shattering events of the First World War.

BMC

Dmitri Shostakovich (1906-1975) Symphony No.1 in F Minor, Opus 10

From the strident opening statement by the muted trumpet and the mocking reply of the bassoon, it is evident that the 19 year old composer of this work was to be an important creative talent of his generation. It was written in 1924-25 as his graduation exercise for Maximillian Steinberg's composition course at the Leningrad Conservatory. Dmitri Shostakovich was fortunate in having Nicolai Malko premeiere his first symphony with the Leningrad Philharmonic (on May 12, 1926) at a time when Stalin's struggle with Trotsky for control of the Soviet regime after Lenin's death had been resolved in Stalin's favor and with the result that Western interest in Soviet events was very high. Indeed Shostakovich gained an international reputation overnight, with the work being conducted within 2 years by Bruno Walter in Berlin and Leopold Stokowski in Philadelphia.

While the basically conservative attitudes of Maximillian Steinberg were molded by his studies with Rimsky-Korsakov, Glazunov, and Liadov, he was an encouraging teacher, realizing that Shostakovich's highly individual talent (showing influences of Beethoven, Tchaikovsky, Mahler, Wagner, even Prokofiev, and others) could not be made to conform to the conservative academic tendencies of the teacher. Rather, in this precocious debut work, Shostakovich already exhibits the trademarks of his mature style: chamber-like soloistic usage of the orchestra (saving the massed forces for specially placed climaxes); ironic humor (an example can be heard in his unique use of the solo piano at the climax of the 2nd movement) as well as his use of the piano as an orchestral instrument throughout, still a very rare occurrence at this time; a profound lyric gift (as in the poignant third movement) which is often placed in relief to music of a martial character); a talent for invention within traditional formal schemes (the first movement's recapitulation presents the 2 themes in reverse order and then proceeds to a coda with material taken from the introduction); a fresh treatment of rhythmic and metric interplay (savor the empty downbeats in the waltz-like second theme of the first movement!); and finally, even an occasional penchant for Tchaikovskian bombast.

While Shostakovich is firmly rooted in the tonal tradition, it is his tasteful exploitation of chromatic elements (melodic and harmonic) which gives a special intensity and excitement to his work. This seems even more striking when viewed in the context of historical perspective, for the 1920's saw the development not only of Stravinsky's neoclassicism, but also of Schoenberg's dodecaphonic method and Bartok's use of vernacular traditions. Among all of these masters the work of the young Shostakovich can be appreciated as a fresh amalgam of what was then current, confidently spoken with a personal voice. This first symphony is uniquely "pure" Shostakovich, for the political intervaentions which were to plague his career were yet to leave their mark.

BMC

Anton Webern (1883-1945) Passacaglia for Orchestra, Opus 1

The Passacaglia, Opus 1 (1908) and the a capella choral setting of Stefan George's Entflieht auf leichten Kahnen, Opus 2, are Webern's declaration of independence. Their completion in 1908 marks the end of the formal pupil-teacher relationship that had existed between himself and Arnold Schoenberg for the past four years. Since 1965, several of Webern's student works have been published, performed, and recorded. Many are attractive and all are of interest to the professional: without exception, they lack the combination of originality and assurance to be found in the Passacaglia and that led him, as it were, to celebrate in that work the proper beginning of his career as a composer.

A passacaglia, in the 17th century, was a dance in a fairly slow triple meter, and composed as a set of variations over a repeated bass. "Modern" examples, that is those from the middle of the 19th century on, are always variations over a repeated bass, but they are not necessarily in triple meter (Webern's is in 2/4), nor need they have anything of dance character (Webern's does not). Webern begins with a plain statement of the bass, makes 23 variations on it, and follows them with a coda which is the equivalent in length of another nine or ten variations. The variations themselves fall into groups of respectively, eleven, four, and eight variations.

One of the most characteristic features of Webern's later music is the way the tempo is constantly modified: you mi ht find nine indications for accelerations or retardations in 15 measures, so that the music seems not to be so much in a tempo as always en route from one tempo to another. The use of changing speeds for expressive as well as structural purposes is an important feature of this early Passacaglia as well. Webern organizes the piece about three main tempi: Tempo I, at which we hear the bass at the beginning, is the slowest, and he gives a metronome mark of ♩ =42 for it. Tempo II, which arrives with Variation 2, is a little quicker, ♩ =66 (sometimes 58). Tempo III, reached in Variation 7 after a gradual acceleration that began in Variation 4, is the quickest of all, ♩ = 108. That the metronome mark for III is the sum of those for I and II is a typical Webernian arithmetrical neatness.

The Passcaglia requires 2 flutes and piccolo, 2 oboes and English Horn, 2 clarinets and bass clarinet, 2 bassoons and contrabassoon, 4 horns, 3 each of trumpets and trombones, bass tuba, kettledrums, cymbals, bass drum, triangle, tam-tam, harp,and strings. It is, though it stands at the beginning of his real work, his last piece written for conventional orchestra in a conventional way. The scoring is of wonderful delicacy, and Webern's fondness for muted sounds and for solo instruments is already in evidence. Climaxes are few and brief. The Passacaglia is in the tradition of chamber music for large orchestra as invented by Berlioz and continued by Liszt, as we find it surprisingly often in Wagner, and constantly in Mahler (to whom Webern felt very close). As details like the two contrabassoon notes at the beginning of the D Major section (Variation 12) or the lovely harp writing throughout show, Webern at 25 was uncannily masterful at placing single notes. In a word, he was already Webern.

from notes by Michael Steinberg

The Berkshire Music Center at TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

SECOND CHAMBER MUSIC CONCERT

Sunday, July 15, 1979 at 10:00 A.M.
Theatre Concert Hall

Prepared by Marylou Speaker, Charles Kavalovski, Martin Hoherman and Jerome Rosen

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FRANCAIX — TRIO FOR VIOLIN, VIOLA AND VIOLONCELLO

Allegretto vivo
Scherzo: Vivo
Andante
Rondo: Vivo

Karen Damerau, violin — *Timothy Mika, viola*
Michael Curry, violoncello

MOZART — QUINTET FOR PIANO AND WIND INSTRUMENTS IN E-FLAT MAJOR, K. 452

Largo; Allegro moderato
Larghetto
Rondo

Andrea Ridilla, oboe — *Karla Ekholm, bassoon*
William Hudgins, clarinet — *Jeff von der Schmidt, horn*
Yolanda Liepa, piano

RAVEL — INTRODUCTION AND ALLEGRO

Victor Romanul, violin — *Pamela Askew, viola*
Sarah Sherry, violin — *Samuel Magill, violoncello*
Robert Bush, flute — *Laurel Hall, clarinet*
Carrie Kourkoumelis, harp

BRAHMS — QUARTET FOR PIANO AND STRINGS IN A MAJOR, OPUS 26

Allegro non troppo
Poco adagio
Scherzo: Poco allegro
Finale: Allegro

Takako Masame, violin — *Susan Stevens, violoncello*
Steven Wedell, viola — *Eve Wolf, piano*

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BALDWIN PIANO

The Berkshire Music Center at TANGLEWOOD

BERKSHIRE MUSIC CENTER VOCAL DEPARTMENT
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

THIRD CONCERT
Monday, July 16, 1979 at 8:30 P.M.
Chamber Music Hall

FRANCIS POULENC — FIANCAILLES POUR RIRE (Louise de Vilmorin)

La dame d'André
Dans l'herbe
Il vole
Mon cadavre est doux comme un gant
Violon
Fleurs

Mimmi Fulmer, soprano
William Jones, piano

HUGO WOLF — FIVE SONGS FROM THE SPANISCHES LIEDERBUCH (Paul Heyse and Emmanuel Geibel)

Tief im Herzen trag' ich Pein
Die ihr schwebet
Da nur Leid und Leidenschaft
Bedeckt mich mit Blumen
Geh' Geliebter, geh' jetzt

Yvette Vanterpool, soprano
Terry Decima, piano

FERNANDO OBRADORS — FIVE SPANISH CLASSICAL SONGS

¿Corazón, porqué pasáis? . . .
Al amor
Con amores, la mi madre
Del cabello más sutil
Chiquitita la Novia

Cynthia Rose, mezzo soprano
Margo Garrett, piano

INTERMISSION

ROBERT SCHUMANN

DICHTERLIEBE, OPUS 48
(Heinrich Heine)

Im wunderschönen Monat Mai
Aus meinen Tränen spriessen
Die Rose, die Lilie, die Taube, die Sonne
Wenn ich in deine Augen seh'
Ich will meine Seele tauchen
Im Rhein, im heiligen Strome
Ich grolle nicht
Und wüssten's die Blumen
Das ist ein flöten und geigen
Hor' ich das Liedchen klingen
Ein Jungling liebt ein Mädchen
Am leuchtenden Sommermorgen
Ich hab' im Traum geweinet
Allnächtlich im Traume
Aus alten Märchen winkt es
Die alten, bösen Lieder

David Hamilton, baritone
Dennis Helmrich, piano

THE PERFORMERS ASK THAT THERE BE APPLAUSE ONLY AT THE END OF EACH GROUP OF SONGS

Terry Decima and Margo Garrett are members of the BMC Vocal Faculty.

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BALDWIN PIANO

Fiançailles pour rire (Louise de Vilmorin) Francis Poulenc

Andres Woman Friend

André does not know the woman
whom he took by the hand today.
Has she a heart for the tomorrows,
and for the evening has she a soul?

On returning from a country ball
did she go in her flowing dress
to seek in the hay stacks the ring
for the random betrothal?

Was she afraid, when night fell,
haunted by the ghosts of the past,
in her garden, when winter
entered by the wide avenue?

In the Grass

I can say nothing more
nor do anything for him.
He died for his beautiful one
he died a beautiful death
outside
under the tree of the Law
in deep silence
in open countryside
in the grass.
He died unnoticed
crying out in his passing
calling
calling me.
But as I was far from him
and because his voice no longer carried
he died alone in the woods
beneath the tree of his childhood.
And I can say nothing more
nor do anything for him.

He Flies

As the sun is setting
it is reflected in the polished surface
of my table
it is the round cheese of the fable
in the beak of my silver scissors.

But where is the crow? It flies.

I should like to sew but a magnet
attracts all my needles.
On the square the skittle players
pass the time with game after game.

But where is my lover? He flies.

I have a thief for a lover,
the crow flies and my lover steals,
the thief of my heart breaks his word
and the thief of the cheese is not here.

But where is happiness? It flies.

I weep under the weeping willow
I mingle my tears with its leaves.
I weep because I want to be desired
and I am not pleasing to my thief.

But where then is love? It flies.

Find the rhyme for my lack of reason
and by the roads of the countryside
bring me back my flighty lover
who takes hearts and drives me mad.

I wish that my thief would steal me.

My Corpse is as Limp as a Glove

My corpse is as limp as a glove
limp as a glove of glacé kid
and my two hidden pupils
make two white pebbles of my eyes.

Two white pebbles in my face
two mutes in the silence
still shadowed by a secret
and heavy with the burden of things seen.

My fingers so often straying
are joined in a saintly pose
resting on the hollow of my groans
at the centre of my arrested heart.

And my two feet are the mountains
the last two hills I saw
at the moment when I lost
the race that the years win.

I still resemble myself
children bear away the memory quickly,
go, go, my life is done.
My corpse is as limp as a glove.

Violin

Enamoured couple with the misprized
accents
the violin and its player please me.
Ah! I love these wailings long drawn out
on the cord of uneasiness.
In chords on the cords of the hanged
at the hour when the Laws are silent
the heart, formed like a strawberry,
offers itself to love like an unknown
fruit.

Flowers

Promised flowers, flowers held in your
arms,
flowers sprung from the parenthesis of
a step,
who brought you these flowers in winter
powdered with the sand of the seas?
Sand of your kisses, flowers of faded
loves
the beautiful eyes are ashes and in the
fireplace
a heart beribboned with sighs
burns with its treasured pictures.

Tief im Herzen trag' ich Pein

Deep in my heart I bear pain,
I must be silent on the outside.
This beloved pain, I conceal deeply away
from the face of the world;
and it is felt only in the soul,
for the body does not deserve it.
Like the body free and light,
is buried in the flint,
So, I carry the pain deep within.

Die ihr schwebet um diese Palmen

You that float around the palm trees
in night and wind,
You holy angels, silence the tree tops.
My child is sleeping.
You palm trees of Bethlehem,
in the wind's uproar,
how can you howl so angrily today?
O rush not yet.
Be silent, sway soft and gentle;
Silence the tree tops.
My child is sleeping.
The Heavens boy suffers hardship;
Ah, how tired he has become
from the Earth's sorrow.
And while sleeping softly, he is
comforted
and the pain melts away.
Silence, you tree tops!
My child is sleeping.
Furious cold rushes down;
With what can I cover the child's body?
O all you winged angels
Who wander in the wind,
Silence the treetops!
My child is sleeping.

Da nur Leid und Leidenschaft

Since only sorrow and passion
assails me in your presence,
I offer now my heart for sale.
Say who wants it next?

Shall I say as I appraise it,
are not three coins too much?
Never was it the play of the wind,
stubbornly it remains in the net.
But while the need urges me,
I offer now my heart for sale,
and will knock it down to the highest
bidder.
Say, who wants it next?

Daily I suffer in silence
and it no longer delights me.
Now who offers? Who gives more?
Away with it and its whims
which are obviously evil.
So, I offer my heart for sale.
If my heart were glad, I would keep it.
Say, who wants it next?

Buy it and I'll live without brief.
Whoever would have it can choose it!
Now who buys? Who wants to take it?
Say each one what he gives.'
Once more before the stroke,
I offer now my heart for sale,
that one may decide.
Say, who wants it next?

Going once, going twice, going, going,
gone!
Good then, prepare yourself for joy;
Take it my beloved one.
Brand it with glowing metal
like the salves symbol;
for I present to you my heart,
Though you have no desire even to buy it.

Bedeckt mich mit Blumen

Cover me with flowers,
I die because of love.
That the gentle breeze does not carry
the sweet scent away from me,
Cover me.
Both are really the same,
Love's breath or the scent of flowers.
Prepare my grave here of jasmin
and white lilies,
I die.
And you ask me, from what?
I say: because of sweet torments,
because of love.

Geh', Geliebter, geh' jetzt!

Go, beloved, go now!
See, the morning is dawning.
Already people go through the street,
and the market place has become so
lively;
that the pale morning lifts its white
wing.
And in front of our neighbors,
I am afraid that you present a shock;
for they know not how I sincerely love
you,
and you love me.
Therefore, beloved, go now!
See, the morning is dawning.

When the sun, shining in the sky
drives the clear pearls from the field;
I must also, weeping, leave my pearl
which was my fortune.
How the day sparkles to others,
Yet to my eyes it seems as night;
for the dark separation makes me anxious
when the dawn of morning awakens.
Go, beloved, go now!
See, the morning is dawning.

Flee then from my arms!
If you tarry away the time,
we may be warm for a short while;
We exchange a long good-bye.
In Purgatory's torment however,
one Day yet endures,
when the distant rays of hope
leave to see the Sky's glory.
Therefore, beloved, go now!
See, the morning is dawning.

Five Spanish classical songs — Fernando Obradors

¿Corazón, porqué pasáir . . .

Oh heart, why do you lie awake
During the nights made for love
When your mistress rests
In the arms of another lover?

Al Amor

Give me, Love, countless kisses,
Your hands upon my hair.
Give me eleven hundred more,
And then . . .
Three thousand more!
And so that no one will know,
Let's forget the count
And . . . start all over again.

Con amores, la mi madre . . .

With love, oh mother of mine,
With love, I fell asleep;
And thus asleep I dreamed
Of what was hidden in my heart,
That love consoled me
Better than I deserved.
This gift of love
Lulled me to sleep,
And lessened my grief.
Through my faith in you and
With love, oh mother,
With love I fell asleep!

Del cabello mas sutil . . .

Of the softest hair
Which you wear in braids
I shall make a chain
To draw you to my side.
A jug in your house,
My darling, I would like to be,
To kiss your lips,
When you take a drink.

Chiquitita la Novia

A tiny bride,
A tiny groom,
A tiny parlor
And a bedroom,
That's why I want
A tiny bed
And a mosquito net.

Dichterliebe — Robert Schumann

Im Wunderschönen Monat Mai

In the wondrously beautiful month of May,
When all the buds burst open,
Then in my heart
Love broke forth.

In the wondrously beautiful month of May,
When all the birds sang.
Then I confessed to her
My longing and desire.

Aus meinen Thränen spriessen

From my tears sprout forth
Many blooming flowers,
And my sighs become
A nightingale choir,

And if you have loved me, child,
I give to you all of the flowers,
And before your window shall sound
The song of the nightingale.

Die Rose, die Lilie, die Taube, die Sonne

The Rose, the lily, the dove, the sun,
I loved all of them once in love's bliss,
I love them no more,
I love alone the little one,
the dainty one, the pure one, the One;
She herself, all love's bliss,
Is rose, lily, dove, and sun.

Wenn ich in deine Augen seh'

If I look into your eyes,
All my grief and pain vanish;
But if I kiss your mouth,
I become completely healed.

If I lay myself on your breast,
Heaven's delight comes over me;
But when you say, "I love you,"
Then I must weep bitterly.

Ich will meine Seele tauchen

I want to dip my soul
Into the chalice of a lily,
The lily shall whisper
A song about my love.

The song shall shudder and shake
Like the kiss from her mouth,
That she to me once gave
In a wonderfully sweet hour!

Im Rhein, im heiligen Strome

In the Rhine, in the holy river,
There mirrored in the waves,
With its great cathedral,
The great, holy Cologne.

In the cathedral there stands a portrait
Painted on golden leather.
In my life's wilderness
It has kindly shone.

Flowers and little angels
Hover about our beloved Lady,
Her eyes, her lips, her cheeks
Are precisely like my love's.

Ich grolle nicht

I bear no grudge,
And if my heart even breaks,
Forever lost love,
I bear no grudge.
How you shine in diamond splendor.
No beam falls in the night of your heart.

That I have known for a long time.

I saw you, yes, in a dream,
And saw the night in your heart's chamber,
And saw the snake that feeds on your heart,
I saw, my love, how very miserable you are.

Und wüssten's die Blumen, die Kleinen

And if the flowers, the little ones knew
How deeply my heart is wounded,
They would cry with me
To heal my pain.

And if the nightingales knew,
How thus sad and sick I am,
They would happily let sound
Refreshing songs.

And if they knew my woes,
The golden little stars,
They would come from their heights,
And speak comfort to me only.

They all cannot know it,
Only one knows my pain,
She has, yes, herself torn,
Torn my heart.

Das ist ein Flöten und Geigen

There is a playing of flutes and violins,
Trumpets blare therein.
There dances in the wedding party
My heart's beloved.

There is a sounding and roaring,
One of tympani and schalmeis.
There between, sobbing and moaning,
The beloved little angels.

Hör ich das Liedchen Klingen

I hear the little song
That once my sweetheart sang,
My breast wants to burst
From the savage force of pain.

A dark longing drives me
Up to wooded heights,
There I dissolve in tears
My overwhelming grief.

Ein Jüngling liebt ein Mädchen

A youth loves a maiden
Who has chosen another,
The other loves another
And has married that one.

The maiden takes out of anger
Any man who comes her way,
The youth is ill over it.

It is an old story,
But it remains ever new,
And he to whom it happens,
Has his heart broken in two.

Am leuchtenden Sommermorgen

In the bright summer morning
I go about the garden.
The flowers whisper and talk,
I but wander silently.

The flowers whisper and talk,
And look pityingly at me,
"Do not be angry with our sister,
You sad, pale man."

Ich hab' im Traum geweinet

I have cried in a dream.
I dreamt you lay in your grave.
I awoke, and the tears
Flowed still down my cheeks.

I have cried in a dream.
I dreamt you had forsaken me.
I awoke and I wept
Long and bitterly.

I have cried in a dream.
I dreamt you still loved me.
I awoke and still
flows the flood of my tears.

Allnächtlich im Traume

Every night in a dream I see you,
And see your friendly greeting;
And, loudly weeping, I throw myself
At your sweet feet.

You watch me wistfully,
And shake your little blonde head;
From your eyes steal
Little pearly teardrops.

You say to me secretly a quiet word,
And give me a bouquet of cypress;
I wake up and the bouquet is gone
And the word I have forgotten.

Aus alten Märchen

Out of old fairy tales it beckons
Forth with a white hand,
There it sings and sounds
from a magic land.

Where bright flowers bloom
In the golden evening light,
And lovely, fragrantly glow
With bridal countenance.

And green trees sing
Ancient melodies:
The breezes softly sound
And birds dash into them;

And cloudy images rise
from the earth,
And dance airy revels
In an odd chorus,

And blue sparks burn
On each leaf and twig.
And red lights race
In confused, disordered circles;

And bright springs break
From wild marble,
And strangely in the brooks
Shine forth the reflections.

Oh, could I go there
And delight my heart,
And have all pain taken away,
And free and blessed be!

Oh, that land of bliss,
I see it often in a dream,
Yet comes the morning sun.
It melts as mere foam.

Die alten, bösen Lieder

The old, evil songs,
The evil, wicked dreams,
Let us now bury them,
Fetch a large coffin.

Therein I lay quite a lot,
Yet I will not yet say what.
The coffin must be even larger
Than the Heidelberg cask.

And fetch a bier
And boards solid and thick;
They must be yet longer
Than the bridge at Mainz.

And fetch me also twelve giants,
They must be stronger
Than strong Christopher
In the cathedral at Cologne on the
Rhine.

They shall bear the coffin away,
And sink it into the sea;
For such a large coffin
Deserves a large grave.

Do you know why the coffin
So large and heavy must be?
I sink my love
and pain therein.

The Berkshire Music Center at TANGLEWOOD

BERKSHIRE MUSIC CENTER ORCHESTRA
Third Concert

Wednesday, July 18, 1979 at 8:30 P.M.
Theatre Concert Hall

Niklaus Wyss, conductor

STRAVINSKY — PETROUCHKA (1947 version)

People's Fair at Shrovetide
At Petrouchka's
At the Moor's
People's Fair at Shrovetide (towards evening)

Intermission

BEETHOVEN — OVERTURE TO "FIDELIO", OPUS 72b

STRAUSS — "TOD UND VERKLÄRUNG," TONE POEM, OPUS 24
("Death and Transfiguration")

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BALDWIN PIANO

The Berkshire Music Center at TANGLEWOOD

BERKSHIRE MUSIC CENTER ORCHESTRA
Third Concert

Wednesday, July 18, 1979 at 8:30 P.M.
Theatre Concert Hall

Niklaus Wyss, conductor

STRAVINSKY — PETROUCHKA (1947 version)

People's Fair at Shrovetide
At Petrouchka's
At the Moor's
People's Fair at Shrovetide (towards evening)

Intermission

BEETHOVEN — OVERTURE TO "FIDELIO", OPUS 72b

STRAUSS — "TOD UND VERKLÄRUNG," TONE POEM, OPUS 21
("Death and Transfiguration")

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BALDWIN PIANO

ORCHESTRA PERSONNEL
(Winds, brass and percussion listed alphabetically)

First Violins

Min-Jae Chay
Katherine Akos

Harold Tracy
Gordon Wolfe

Elizabeth Field
Diane Nicholeris

Isabel Haas
Takako Masame

Darrow White
Eiko Kato

Diane Cummings
Craig Burket

Siri Smedvig

Second Violins

Harvey Thurmer
Linda Baker

Victor Romanul
Carol Ruzicka

Paul Chou
Irene Sazer

Karen Damerau
Melissa Thorley

Kathleen Tesar
Jerry Weiss

Sarah Sherry
David Dyer

Sally Mermelstein
Mark Beaulieu

Violas

Steven Wedell
Carrie Holzman

Valentina Charlap
Pamela Askew

Jan Karlin
Timothy Mika

Cynthia Busch
Pamela Geannelis

Anne Lokken
Richard Elegino

Amy Leventhal
Joyce Hansen

Violoncellos

Phoebe Carrai
Mathias Wexler

Katharine Knight
Susan Stevens

Deborah Petty
Laura Blustein

Samuel Magill
Mark Simcox

Rebecca Seiver
Warren Weis

Michael Curry

Basses

Robert Skavronski
Theodore Grille

Tye Van Buren
Robert Caplin

Mikeal Price
Catherine Garrett

Timothy Pitts

Flutes

Robert Bush
Linda Chesis
Susan Downey
Iva Milch
Anna-Marina Wiedmer

Oboes

Valerie Edwards
Andrea Ridilla
Jennifer Sperry
Linda Strommen
Deborah Workman

Clarinets

Laura Ardan
Laura Flax
Laurel Hall
William Hudgins
John Nishi

Bassoons

Karla Ekholm
Lynn Gaubatz
Timothy McGovern
Atsuko Sato
Lisa Storchheim

Horns

Eric Achen
Jonathan Boen
Jonathan Levin
Richard Sebring
Richard Todd
Jeff von der Schmidt

Trumpets

Justin Cohen
Randell Croley
James Donato
Dana Kemp
Wynton Marsalis

Trombones

Lawrence Isaacson
Glenn Mayer
Donald Renshaw
John D. Rojak

Tuba

Mark Tetreault

Percussion

Daniel Druckman
Dexter Dwight
James Gwin
Patrick McGinn
Akira Tana
William Trigg

Harps

Carrie Kourkoumelis
Sarah Schuster

Piano

Judith Lynn Stillman

Celesta

Eve Wolf

Librarian

Bruce M. Creditor

Orchestra Manager

Harry Shapiro

Stage Manager

Douglas E. Whitaker

Program notes

Igor Stravinsky (1882-1971) Petrouchka

The trilogy of ballets composed by Stravinsky for Diaghilev's Ballet Russe stands among the works which propelled music into new directions (Monteverdi's Orfeo and Beethoven's Eroica Symphony are two other examples). Stravinsky by the age of 31 was, as Michael Steinberg states, "a fully developed artistic personality, dazzingly and completely himself." The immediate success which greeted Firebird and Petrouchka can be attributed in some part to the appealing fairytale-like stories presented, whereas the pagan rites of Le Sacre du Printemps would prompt the well known riot of 1913.

In the course of these three works an evolution can be seen within Stravinsky style from the influences of his studies with Rimsky-Korsakov in Firebird to the individual voice of Le Sacre. The importance of Petrouchka is often slighted in deference to its companions. But it is in fact due to its middle position that Petrouchka is perhaps the most crucial and groundbreaking of the three. Innovation said to be new in Le Sacre can be traced to Petrouchka. It is here that Stravinsky with his genius brings together the remarkable diverse elements closely identified with his style: Russian folk elements - always an important factor in his music (in Petrouchka Stravinsky uses actual Russian melodies of waltzes by the Austrian composer Joseph Lanner); harmonic explorations and the opposition of diatonic and chromatic music (which is epitomized by the polarity of chords built on roots a tritone apart - the "Petrouchka chord"); exciting metrical constructions (the process of additive rhythm, where units of smaller durations are added in larger, regular groupings); and the layering of unrelated material both in horizontal and vertical fashions.

Many analyses and articles have been written about Petrouchka, but it is refreshing to read what a perceptive critic in 1916 had to say. The comments of H. T. Parker, writing in the Boston Evening Transcript, deserve quoting at some length.

> Obviously, it is music written with wholly delineative and enforcing purpose. The sounds of a folk-fair, like that which fills the stage in the first and final scenes of the ballet, are bound to be hard, rough and discordant and Stravinsky shapes the matter and the manner of his music so that it shall bear them unmitigated, and even enhanced, to his watching hearers. If two hurdy-gurdies are playing in rivalry, as they are quite likely to do in such a place and time, then shall the orchestra sound with their jangling voices in trumpery tunes. The dances that the folk dance are sure to be stoutly rhythmed and rude-voiced and so the brass-choir beats out the rhythm and blares out the tune until the whole stage, the whole auditorium and every step on the one and every ear in the other ring with them. When the Ballerina dances for her beloved Blackmoor, tootling upon her toy trumpet meanwhile, there is just one sort of tune that suits in such a situation such an empty-headed little automaton of a puppet show, viz., the cheap and common tune of ballet music at its lowest terms that the cornets of the orchestra smirk out again and again. . . .
>
> As it should, the purpose of this music has altogether conditioned Stravinsky's procedure with it. If keys must jangle to gain the delineation or the enforcing suggestion that he seeks, jangle they do. If for like end progression or modulation must rasp the ear, Stravinsky lets it rasp it, mindful that at the same time it is enkindling the listening imagination to illusion. If vivid suggestion engenders strange juxtaposition of chords, side by side, none the less, they go. If timbre must be superposed on timbre to gain such an illusion of a particular sound as that of two hand organs, Stravinsky superposes them accordingly. If his characterizing purpose as in this and that scene of Petrouchka himself, can be best accomplished by the voice of a piano, then that instrument is not only joined to the orchestra but the other instruments are made subordinate to it or even silent beside it. In all this procedure Stravinsky seeks and gains the exact sensation that he would convey to his audience. He does not spare and he does not waste a note in the process. The imagined end stands clear; the applied means, used with equal imagination, accomplish it and straightway he goes forward briefly, directly.

The action of Petrouchka takes place on a square in St. Petersburg in 1830. Amid the gaiety of the Shrovetide Fair a showman's puppet theatre is a great attraction. The magic of his flute playing brings his three puppets, Petrouchka the Ballerina, and the Moor, to life. The onlookers watch with interest, but with no deeper feelings, as a tragic story unfolds before them: Petrouchka woos the Ballerina in vain, and is finally slain by the Moor. After the crowd has dispersed the spirit of the dead Petrouchka appears above the roof of the puppet theater and has the final word.

Ludwig van Beethoven (1770-1827) Fidelio Overture, Opus 72b

Beethoven's agonizingly difficult compositional process is well detailed in the many sketchbooks he filled during his career, but it is his only opera "Fidelio" which showed publicly the many transformations to which he subjected his work. First performed in 1805 and known as "Leonora", the plot of the opera concerns Beethoven's obsession with the ideal of freedom from tyranny, and as he says, ". . . through suffering to joy. . ." A first revision was given in 1806 and it was not until 1814 that Beethoven again reworked the score to the version which is usually performed today. For this occasion Beethoven also intended to write a new overture, as he decided that the three overtures he had previously written were inappropriate to introduce the opera. However, due to the composer's procrastination the new overture was not ready for the performance so another Beethoven overture was somehow substituted in its place. At a performance three days later the final overture for the opera was played to "tumultuous applause."

This overture is completely different from its three predecessors both in key (E major as opposed to C) as well as musical content. The "Leonore" overtures present Leonora"s (or Fidelio's) heroic stature and already sums up the dramatic goal of the entire opera. Instead, in the Fidelio Overture Beethoven decides to introduce the dramatic character and set the psychological mood of the opera that follows. The overture is also complete in itself and is exciting when presented on its own.

Richard Strauss (1864-1949) Death and Transfiguration, Opus 24

The genre of the tone poem was developed to a high degree of musical and psychological complexity by Richard Strauss during the last two decades of the 19th century. From "Aus Italian" of 1887 to "Ein Heldenleben" of 1899, Strauss followed the "Musik Ausdruck" (expressive music) ideal promoted by the poet and Liszt-Wagner champion, Alexander Ritter. While most of Strauss' tone poems followed a specific literary stimulus, Death and Transfiguration of 1889 was composed from an original program devised by the composer. It was the music which inspired Ritter to write a lengthy poem which later appeared in the published score.

Strauss' own program for the work paraphrases the poem: "It represents the final hours of a dying man. H is probably an artist who has always striven towards the highest ideals. He lies in bed and is breathing with difficulty. Pleasant dreams bring a momentary smile to his face. But he wakes up suddenly and finds himself racked with suffering - he shakes with fever. The attack passes and he begins to remember his early life. He recollects his childhood, and then his youthful days of passionate striving. The pains recur once again. He reviews his vain attempts to reach complete artistic fulfillment and realizes that this is unattainable in our world. Death seizes him. His soul departs. He discovers tha the ideals he strove so hard to attain on earth are now to be found in everlasting Time and Space."

Program notes compiled by Bruce M. Creditor

The Berkshire Music Center at TANGLEWOOD

THIRD CHAMBER MUSIC CONCERT

Sunday, July 22, 1979 at 10:00 A.M.
Theatre Concert Hall

Prepared by Gilbert Kalish, Harold Wright and Louis Krasner

FRANCK — QUINTET FOR PIANO AND STRINGS IN F MINOR

Molto moderato quasi lento - Allegro
Lento, con molto sentimento
Allegro non troppo, ma con fuoco

Mark Beaulieu, violin — *Steven Wedell, viola*
Gordon Wolfe, violin — *Deborah Petty, violoncello*
Yolanda Liepa, piano

WEBER — CLARINET QUINTET IN B MAJOR, OPUS 34

Allegro
Fantasia: Adagio
Menuetto
Rondo: Allegro

David Dyer, violin — *Valentina Charlap, viola*
Carol Ruzicka, violin — *Katharine Knight, violoncello*
Laura Flax, clarinet

SCHUBERT — QUARTET FOR STRINGS IN G MAJOR, D. 887

Allegro molto moderato
Andante un poco moto
Scherzo: Allegro vivace; Trio: Allegretto
Allegro assai

Melissa Thorley, violin — *Amy Leventhal, viola*
Sally Mermelstein, violin — *Rebecca Seiver, violoncello*

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BALDWIN PIANO

The Berkshire Music Center at TANGLEWOOD

BERKSHIRE MUSIC CENTER VOCAL DEPARTMENT
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

FOURTH CONCERT
Sunday, July 22, 1979 at 8:30 P.M.
Chamber Music Hall

CLAUDE DEBUSSY — CHANSONS DE BILITIS (Pierre Louÿs)

La flûte de Pan
La chevelure
Le tombeau des naïades

Diane Willis, mezzo soprano
Gretchen Saathoff, piano

HECTOR BERLIOZ — LES NUITS D'ÉTÉ (Theophile Gautier)

Villanelle
Le spectre de la rose
Sur les lagunes
L'absence
Au cimetière
L'île inconnue

Rickie Weiner, mezzo soprano
David Hamilton, baritone
Gretchen Saathoff and Martin Amlin, piano

INTERMISSION

Five Elizabethan Songs

JOHN DOWLAND	COME AGAIN
THOMAS FORD	SINCE FIRST I SAW YOUR FACE
JOHN DOWLAND	FLOW MY TEARS
JOHN DOWLAND	COME AWAY, COME SWEET LOVE
THOMAS CAMPION	I CARE NOT FOR THESE LADIES

David Ripley, baritone

J.S. BACH CANTATA 51: JAUCHZET GOTT IN ALLEN LANDEN

Aria: Jauchzet Gott
Recitative: Wir beten zu dem Tempel an
Aria: Höchster, mache deine Güte
Chorale: Sei Lob und Preis mit Ehren

Siri Smedvig, violin
Isabel Haas, violin
Justin Cohen, trumpet
Pamela Askew, viola
Samuel Magill, violoncello
Tye Van Buren, bass
Eve Wolf, harpsichord
Ruth Jacobson, soprano

THE PERFORMERS ASK THAT THERE BE APPLAUSE ONLY AT THE END OF EACH GROUP OF SONGS

The Bach Cantata was prepared by Yehudi Wyner.

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BALDWIN PIANO

Chansons de Bilitis, by Claude Debussy

The Flute of Pan

On this day of Hyacinthus,
He has given me a pipe made
Of well-cut reeds,
Joined together with the white wax
That is as sweet as honey on my lips.
He teaches me to play, while I sit on his knees,
But I tremble just a little.
He plays it after me, so softly
That I can hardly hear him.
We have nothing to say,
So close are we to one another;
But our songs want to harmonize,
And gradually our lips
Are united on the flute.
It is late;
Here is the chant of the green frogs
That begins with the night.
My mother will never believe
That I stayed out so long
In search of my lost belt.

The Tresses

He told me: "Last night I dreamed,
I had your tresses around my neck.
I wore your locks like a dark chain
Around my neck and on my breast.
I caressed them and they were my own;
And we were thus forever united,
By the same tresses, lips upon lips
As two laurels often have but one root.
And gradually, it seemed to me,
So much were our limbs entwined,
That I became you,
Or that you entered into me, like my dream."
When he had finished,
He gently laid his hands upon my shoulders,
And he looked at me with a glance so tender
That I cast down my eyes and trembled.

The Tomb of the Naiads

I wandered along the frost-covered woods;
My hair, blowing before my mouth,
Was adorned with tiny icicles,
And my sandals were heavy
With soiled clods of snow.
He asked me: "What are you looking for?"
I follow the trace of the Satyr.
His little hoofprints alternate
Like holes in a white coat.
He told me: "The Satyrs are dead,
The Satyrs and also the Nymphs.
In thirty years there has been no winter as terrible as this.
The hoofprint which you see is that of a buck.
But let us stay here, on the site of their tomb."
And with the iron of his hatchet he broke through the ice
Of the spring where the Naiads once had laughed.
He took large frozen pieces,
And, holding them toward the pale sky,
He peered through them.

Les Nuits d'été, by Hector Berlioz

Villanelle

When the new season will come,
When the frosts will have disappeared,
We will both go, my beauty,
To gather lilies of the valley in the woods.
Under our feet, unstringing the pearls that one sees trembling in the morning,
We will listen to the blackbirds whistle.
The spring is coming, my beauty;
This is the month of blessed lovers;
And the bird preens its wings,
Says his verses on the edge of the nest.
Oh! Come then to this mossy bank to talk of our beautiful love,
And tell me with your sweet voice, Forever!
Far, far away straying from our path,
Making the hidden rabbit fly,
And the deer, in the mirror of the spring admires his bent antlers;
Then homeward, so happy, so at ease,
Linking our fingers to make a basket
We return bringing strawberries from the wood!

The Spectre of the Rose

Open your closed eyelid,
Touched by a virginal dream!
I am the spectre of a rose,
That you wore yesterday at the ball.
You took me still covered with the pearls of a sprinkler's silvery tears,
And amid the starry festival,
You promenaded me the whole evening.
O you, who caused my death,
Without your being able to escape him,
My rose spectre will come every night to dance at your bedside;
But don't fear a thing,
I do not ask for a mass or De Profundis.
This light perfume is my soul
And I come from paradise.
My destiny will deserve envy
And to have a fate so beautiful
More than one would have given his life;
For on your breast I have my tomb,
And on the alabaster where I repose a poet with a kiss wrote: Here lies a rose that all the kings would envy.

On the Lagoons

My beautiful friend is dead.
I shall weep always;
To the tomb she has taken my soul and my love.
To heaven,
Without waiting for me,
She has returned.
The angel who took her away
Would not wait for me.
How bitter is my fate!
Ah! Without love to return to the sea!
The white creature
Is lying in the coffin;
How nature seems in mourning!
The forgotten dove
Weeps and dreams of the absent one;
My soul weeps and feels it is broken apart.
How bitter is my fate!
Ah! Without love to return to the sea!
Over me the immense night
Spreads like a shroud,
I sing my ballad
That heaven alone hears.
Ah! How beautiful she was,
And how I loved her!
I shall never love a woman as she!
How bitter is my fate!
Ah! Without love to return to the sea!

Absence

Come back, come back my beloved!
As a flower far from the sun,
The flower of my life is closed.
Far from your rosy smile!
Between our hearts what distance!
So much space between our kisses!
O bitter fate!
O difficult absence!
O great, unappeased desires!
Come back, come back my beloved!
As a flower . . .
From here to there how much country,
How many cities and hamlets,
How many valleys and mountains,
To tire the hooves of horses!
Come back, come back my beloved!
As a flower . . .

At the cemetery

Do you know the white tomb,
Where floats with a plaintive sound
The shadow of a yew tree?
On the yew tree a pale dove,
Sad and alone in the setting sun,
Sings its song:
An air morbidly tender,
At the same time charming and fatal,
That gives you pain
And that one always wants to hear;
An air like a sigh in the heavens
Of an angel in love.
One would say that an awakened soul cri under the earth in unison with the song,
And of the misfortune of being forgotten
Complaining in a very sweet cooing.
On the wings of the music,
One feels slowly returning a remembrance
A shadow, an angelic form,
Passes in a trembling ray in a white veil.
The Marvels of Peru half-closed,
Fling their faint and sweet perfume about you,
And the form of a ghost
Murmurs to you while extending his arms:
You will come back!
Oh! Nevermore near the tomb
Will I be, when night descends with its black coat,
To hear the pale dove singing on the branch of the yew tree
Its plaintive song.

The Unknown Island

Tell me, young, beautiful girl,
Where would you like to go?
The sailboat swells its wings,
The breezes will blow.
The oar is of ivory,
The canopy of watered silk,
The rudder of fine gold.
I have an orange for ballast,
An angel wing for sail,
For cabin-boy a seraph.
Tell me, young, beautiful girl . . .
Is it to the Baltic?
To the Pacific?
To the island of Java?
Or better to Norway
To pick the snow-flower?
Or the flower of Angsoka?
Tell me, young, beautiful girl,
Where would you like to go?
Lead me, says the beauty,
To the faithful shore
Where we can love forever!
This shore, my dear,
One hardly ever knows it
In the country of love.
Where do you want to go?
The breezes will blow.

Jauchzet Gott in allen Landen, by J.S. Bach

Aria: Rejoice in the Lord in all lands!
All creatures in heaven and earth extol His praise;
Let us offer to our God our sacrifice
for that in hardship and need He has ever stood by us.

Recitative: We offer our prayers to the temple
Where God's honor dwells
for He in His goodness, which is daily renewed,
rewards us with abundant blessings.
We laud what He has done for us.
Even though our weak mouths cannot properly articulate His wondrous works,
Yet He delights even in our unworthy praise.

Aria: Highest One, renew every morning
Thy goodness!
And to Thy fatherly goodness
a thankful heart can testify by leading a pious life,
so that we might be called Thy children.

Chorale: Laud, praise and honor be
to God the Father, Son and Holy Ghost!
May He increase in us
what He has graciously promised us.
Let us trust completely in Him,
in absolute reliance
building sincerely upon His foundation,
Clinging to Him in heart and mind.
To this we now sing Amen.
All will be given us,
if we believe from the bottom of our hearts.
Alleluja!

The Berkshire Music Center at TANGLEWOOD

SECOND COMPOSERS FORUM
Monday, July 23, 1979 at 8:30 P.M.
Theatre Concert Hall

Prepared under the supervision of Theodore Antoniou and Gunther Schuller.

Before the performance of each composition the composer will give a brief description of its content and will illustrate characteristic passages.

ROBERT CARL — DECEMBER 27, 1966

Sarah Sherry, violin
Cynthia Busch, viola
Deborah Petty, violoncello
Linda Chesis, flute
Laurel Hall, clarinet
Wynton Marsalis, trumpet
William Trigg, percussion
Margot Hanson, soprano

Harry McTerry, conductor

DANIEL ASIA — LINE IMAGES

Jennifer Sperry, oboe
Linda Strommen, oboe d'amore
Valerie Edwards, English horn
Lynn Gaubatz, bassoon

JOHN LENNON — COLORS WHERE THE MOON NEVER COULD

Harold Tracy, violin
Jan Karlin, viola
Phoebe Carrai, violoncello
Daniel Druckman, percussion
Eve Wolf, celesta
Ruth Jacobson, soprano

Israel Edelson, conductor

MARK GUSTAVSON — THREE MIRRORS

Craig Burket, violin
Susan Stevens, violoncello
Theodore Grille, bass
Judith Lynn Stillman, piano
Julie Lustman, organ
Mimmi Fulmer, voice
Iva Milch, flute
Laura Ardan, clarinet
Lawrence Isaacson, trombone
Dexter Dwight, percussion
James Gwin, percussion
Akira Tana, percussion

Carl Roskott, conductor

The audience is invited to participate in a discussion following the performances

Margot Hanson is a professional singer from New York who lives in the Berkshires in the summer. She is an alumna of the Berkshire Music Center and appears on this program to replace (on short notice) a Fellowship singer who became indisposed.

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BALDWIN PIANO

Robert Carl was born in 1954 and has received his musical training at Yale and the Universities of Pennsylvania and Chicago, at the latter of which he is presently electronic music studio director. His teachers include Krsyzstof Penderecki, George Rochberg, George Crumb, Richard Wernick, and Ralph Shapey.

December 27, 1966 is a vocal setting of an L.E. Sissman poem having the same title. The poem is a meditation on the beauty and pain of everyday life - a theme made all the more poignant when we realize the poet was dying of Hodgkins disease at this time. Poised on the edge of life and death, Sissman contemplates the night sky, the symbolic meaning of Christmas, the inevitability of sickness and decay - and blends these threads into a work of grace and sensitivity. Despite the subject matter, there is no strident self-pity or morbid introspection here: only great dignity and love of life. In order to musically amplify the poem's meaning, I have employed a free language of contrasting textures, colors, and degrees of tonality, all of which flow directly from my feeling for the text. I have tried to keep the music simple, direct, and lyrical. The score was begun in December, 1978, and completed during my first two weeks at Tanglewood; it is dedicated to my good frien and fellow composer Robert Kyr.

-R.C.

December 27, 1966
Night sweat: my temperature spikes to 102
At 5 A.M. - a classic symptom - and,
Awake and shaken by an ague, I
Peep out a western window at the worn
Half-dollar of the moon, couched in the rose
And purple medium of air above
The little, distant mountains, a black line
Of gentle ox-humps, flanked by greeny lights
Where a still, empty highway goes. In Christmas week,
The stars flash ornamentally with the
Pure come-on of a possibility
Of peace beyond all reason, of the spheres
Engaged in an adagio saraband
Of perfect mathematic to set an
Example for the earthly, who abide
In vales of breakdown out of warranty.
The unrepairable complaint that rattles us
To death: Tonight . . . it is almost worth the price -
High stakes, and the veiled dealer vends bad cards -
To see the moon, so silver going west,
So ladily serene because so dead,
So closely tailed by her consort of stars,
So far above the feverish, shivering
Night watchman pressed against the falling glass.

-L.E. Sissman-

(from Hello Darkness: The Collected Poems of L.E. Sissman, reprinted with permission of Little, Brown, and Co., Boston)

Daniel Asia was born in Seattle, Washington in 1953. He attended the Yale School of Music where he studied composition and conducting with Jacob Druckman, Bruce MacCombie and Arthur Weisberg, and received his M.M. degree. Mr. Asia has receive numerous awards including an NEA grant, BMI and ASCAP prizes, and a DAAD award for study in Germany during 1980. Currently living in New York City, Mr. Asia is Music Director/Conductor of Musical Elements, a chamber ensemble specializing in the performance of music of the 20th century.

Line Images is composed for double reed ensemble, which includes an oboe, oboe d'amore, English horn and bassoon. The piece is based on this group's ability to sound like one larger instrument, so that all featured lines tend to emerge and then fade back into the instrumental texture. The playing is generally of a very expressive nature, which is heightened by the frequent use of glissandi, and overblown notes, the latter creating a purposefully nasty and grating sound.

-D.A.-

John Lennon (b. 1950), presently Assistant Professor at the University of Tennessee, Knoxville. Attended the universities of San Francisco (B.A.) and Michigan (M.M., D.M.A.). Composition studies with Leslie Bassett, William Bolcom, and Eugene Kurtz. Lennon has won the Charles Ives Prize from the American Academy and Institute of Arts and Letters, the Delius Festival Award and several awards from media work in television, film, radio and stage.

Colors Where the Moon Never Could is an intuitively written work using no systems or precompositional devices. The emphasis is on melody, harmony and timbre within a constant chromatic flux. The text of the soprano's often lyric line is reflected in mood by the surrounding ensemble. The form is through composed, aided by intensity levels, "cadences", and several recurring motives.

-J.L.-

Mark Gustavson, born in Brooklyn, 1959. Has studied for two years at Northern Illinois University under Chinary Ung and Joseph Pinzerroni in composition and clarinet with Melvin Warner. He will begin studies in composition this fall at University of Illinois at Urbana with Ben Johnston. Gustavson was a 1979 recipient of the ASCAP award.

The Three Mirrors is the first piece I have composed for voice as well as large chamber ensemble. The voice has been written for in such a way that it would blend with the other instruments of the ensemble, to create a type of oneness. Also I tried not to write for the voice as a soloist but as another resource of sounds. I began this work in August of 1978 and the final portion of the work is still in progress.

-M.G.-

The Berkshire Music Center at TANGLEWOOD

BERKSHIRE MUSIC CENTER ORCHESTRA
Fourth Concert

Tuesday, July 24, 1979 at 8:30 P.M.
Shed

DEBUSSY — PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE
(Eclogue by Stéphane Mallarmé)

Israel Edelson, conductor
Jerusalem, Israel

STRAVINSKY — FIREBIRD SUITE (1919)

Introduction
L'oiseau de feu et sa danse
Ronde des princesses
Danse infernale du roi Kastchei
Berceuse
Finale

Harry McTerry, conductor
Detroit, Michigan

INTERMISSION

PROKOFIEFF — SYMPHONY NO. 5, OPUS 100

Andante
Allegro marcato
Adagio
Allegro giocoso

Leonard Bernstein, conductor

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BALDWIN PIANO

ORCHESTRA PERSONNEL
(Winds, brass and percussion listed alphabetically)

First Violins

Takako Masame
David Dyer

Sally Mermelstein
Paul Chou

Victor Romanul
Melissa Thorley

Irene Sazer
Mark Beaulieu

Carol Ruzicka
Karen Damerau

Sarah Sherry
Kathleen Tesar

Harvey Thurmer
Diane Cummings

Second Violins

Elizabeth Field
Siri Smedvig

Jerry Weiss
Eiko Kato

Katherine Akos
Craig Burket

Isabel Haas
Min-Jae Chay

Diane Nicholeris
Darrow White

Gordon Wolfe
Linda Baker

Harold Tracy

Violas

Amy Leventhal
Pamela Askew

Anne Lokken
Cynthia Busch

Richard Elegino
Joyce Hansen

Jan Karlin
Timothy Mika

Steven Wedell
Pamela Geannelis

Carrie Holzman
Valentina Charlap

Violoncellos

Rebecca Seiver
Michael Curry

Mark Simcox
Warren Weis

Susan Stevens
Deborah Petty

Katharine Knight
Phoebe Carrai

Samuel Magill
Laura Blustein

Mathias Wexler

Basses

Timothy Pitts
Tye Van Buren

Mikeal Price
Robert Caplin

Catherine Garrett
Theodore Grille

Robert Skavronski

Flutes

Robert Bush
Linda Chesis
Susan Downey
Iva Milch
Anna-Marina Wiedmer

Oboes

Valerie Edwards
Andrea Ridilla
Jennifer Sperry
Linda Strommen
Deborah Workman

Clarinets

Laura Ardan
Laura Flax
Laurel Hall
William Hudgins
John Nishi

Bassoons

Karla Ekholm
Lynn Gaubatz
Timothy McGovern
Atsuko Sato
Lisa Storchheim

Horns

Eric Achen
Jonathan Boen
Jonathan Levin
Richard Sebring
Richard Todd
Jeff von der Schmidt

Trumpets

Justin Cohen
Randell Croley
James Donato
Dana Kemp
Wynton Marsalis

Trombones

Lawrence Isaacson
Glenn Mayer
Donald Renshaw
John D. Rojak

Tuba

Mark Tetreault

Percussion

Daniel Druckman
Dexter Dwight
*Richard Flanagan
James Gwin
Patrick McGinn
+Toshimasa Mizukoshi
Akira Tana
William Trigg

Harps

Carrie Kourkoumelis
Sarah Schuster

Piano

Julie Lustman
Eve Wolf

Librarian

Bruce M. Creditor

Orchestra Manager

Harry Shapiro

Stage Manager

Douglas E. Whitaker

*Member, Boston University Tanglewood Institute
+Associate

PROGRAM NOTES

Claude Debussy (1862-1918) Prelude l'Apres midi d'un faune

"This afternoon, one might say, meant a sunrise." This wrote Ernst Decesy, a leading Viennese critic regarding Debussy's first major orchestral work. The literary origin of the music was a poem published in 1876 by the symbolist poet Stephen Mallarmé. Mallarmé was to exert much influence on French literature and music. It is a poem of pagan sensuality, which is quite elusive in form as well as meaning, and one for which Debussy intended to write a "Prélude, interludes et paraphrase finale" as announced in previous publications. He was only to compose the Prelude, and it is this jewel among Debussy's masterpieces that was premiered in December, 1894 at a concert of the Societé Nationale de Musique, conducted by Gustave Doret. Ironically, the founder of the Societé, Camille Saint Saens, had only harsh words for Debussy:

> . . . What annoys me most about Debussy is his "putting on," and the naïveté with which the public is taken in by it. . . . The *Prélude a L'Après-midi d'un faune*" is pretty sound, but you find in it not the slightest musical idea properly speaking. It is as much like a piece of music as the palette a painter has worked with is like a painting. . . . Debussy has not created a style: he has cultivated the absence of style, of logic, and of common sense.

Dedicated to Raymond Bonheur, a fellow student at the Paris Conservatoire, Debussy wrote of this work:

> The music of this *Prelude* is a very free illustration of the beautiful poem of Mallarmé. By no means does it claim to be a synthesis of the latter. Rather there are the successive scenes through which pass the desires and dreams of the faun in the heat of this afternoon. Then, tired of pursuing the fearful flight of the nymphs and the naiads, he succumbs to intoxicating sleep, in which he can finally realize his dreams of possession in universal Nature.

The most famous flute solo in the orchestral literature sets the piece in motion and this theme appears ten times in the course of the work, each time presented in a new light with different harmonizations. The theme has no intention of development, but it rather fades away at the conclusion into the sound of antique cymbals and pizzicato basses (which finally bring us to the key of E major).

The transparent usage of timbre in this piece (which uses a 'classical' period sized orchestra plus two harps and antique cymbals) is extraordinary, and was to exert great influence over French composers from Ravel to Boulez. The fluidity of the rhythm also deserves particular notice, for instead of clearly defined metrical structures, the listener hears an original and ever changing flow of divisions within the musical time. The tempo, as in much of Webern's music, always seems to be on the way to another one rather than established in its own right. Debussy at the age of 32 had indeed opened new musical vistas for the coming century and its composers.

Igor Stravinsky (1882-1971) The Firebird Suite (1919)

Igor Stravinsky was one of the first composers to realize the potential inherent in Debussy's innovations, enlarge upon them with ideas from his own genius, and proceed to become one of the predominant musical figures of this century. For nearly 60 decades Stravinsky was one of the most admired, analyzed, and imitated composers. When his style underwent changes, shock waves were felt throughout the musical world. The first great success of his long career was due to a commission in 1909 from Serge Diaghilev (who also figured in the careers of Debussy and Prokofiev) for a ballet based on the Russian legend of the firebird. The commission had originally gone to Liadov, but due to his slowness in getting to the work, Diaghilev chose the young Stravinsky who had showed talent as an orchestrator for transcriptions of Les Sylphides for the Ballet Russe. Despite Stravinsky's own reluctance to write "descriptive music", he realized the importance of this opportunity and laid aside his opera, "The Nightingale". Working quickly, he finished this work between November, 1909 and May, 1910, with the premiere in June. Aside from the public's appreciation of the romantic elements of the ballet plot, it was Stravinsky's strikingly original score, with its brilliant orchestration (Stravinsky was always proudest of his achievements in this field), muscular rhythmic activity as in Katchei's Dance (foreshadowing the Rite of Spring which was to appear three years later) and imagination which have captivated audiences since the premiere.

Stravinsky depicts the various characters in the plot with quite different music. The magical Firebird is given shimmering chromatic music while the evil Katchei has driving diatonic music. This dichotomy was to be pursued even further in Petrouchka. The basic motivic material of the work is derived from the very opening measures which present the interval of the tritone subdivided into major and minor thirds. (Interestingly, it is also the interval of the tritone that Debussy exploits in Prelude l'apres midi d'un faune.) As Eric Walter White writes: "This germinal motive is subjected to so many ingenious permutations and developments, and is used with such economy and logic that the score is welded into a remarkably homogeneous whole. The plot shows how a young Prince, Ivan Tsarevich, wanders into the ogre Kashchei's magic garden at night in pursuit of the Firebird, whom he finds fluttering round a tree bearing golden apples. He captures it and exacts a feather as forfeit before agreeing to let it go. He then meets a group of thirteen maidens and falls in love with one of them, only to find that she and the other twelve maidens are princesses under the spell of Kashchei. When dawn comes and the princesses have to return to Kashchei's palace, he breaks open the gates to follow them inside; but he is captured by Kashchei's guardian monsters and is about to suffer the usual penalty of petrifaction, when he remembers the magic feather. He waves it; and at his summons the Firebird reappears and reveals to him the secret of Kashchei's immortality. Opening the casket, Ivan smashes the vital egg, and the ogre immediately expires. His enchantments dissolve, all the captives are freed, and Ivan and his Tsarevna are betrothed with due solemnity."

Following the initial success of the ballet, Stravinsky made several suites for concert use from the complete ballet in 1911, 1919 and 1945. It is the 1919 version that is most frequently heard and is being performed tonight.

Sergei Prokofieff (1891-1953) Symphony No. 5, Opus 100

The popularity of Prokofieff unfortunately rests on two of his most atypical works, the Classical Symphony (No. 1) and Peter and the Wolf. His output did indeed encompass all genres - particularly film music (which he helped raise to an art in his collaborations with Eisenstein) and ballet. From his biting scores for the Scythian Suite and the Flaming Angel, Prokofieff's creative efforts spanned a variety of styles, and in spite of writers who are determined to connect Prokofieff with the Soviet intervention and pronouncements on the arts, he was relatively uninvolved in those doings. His style evolved due to his own creative desires, and not from external pressures. Prokofieff, like Bartok and Hindemith, can also be seen as having 'simplified' his style later in his career after his iconoclastic beginning.

The composition of the Fifth Symphony in 1944 followed that of his opera War and Peace, and was Prokofiev's first symphony written since 1930. In fact, it was his first truly 'symphonic' work since the Second Symphony (1924), for the material for the 3rd and 4th symphonies was taken from the scores for The Flaming Angel and The Prodigal Son. Prokofieff says: "The Fifth Symphony was intended as a hymn to free and happy Man, to his mighty powers, his pure and noble spirit. It was born in me and clamoured for expression. The music has matured in me, it filled my soul . . " Nobility, confidence, and a grand lyricism are the enduring qualities of this symphony. The predominance of lyric themes - each movement has its thematic exposition stated by winds - and an underlying rhythmic steadiness provides a good amount of the inner tension in the piece. This is especially keen in the scherzo movement (in A B C B A form) where the sardonic wit of the younger Prokofieff is once again present with sudden shifts of harmony and rhythm. The first movement with its unhurried unfolding of the melodic material (and its variants) and the intense adagio are in extreme contrast to the other movements which are full of vitality, spirit, and brash humor.

The epic scale of this symphony makes it a companion piece to the contemporary symphonies of Shostakovich (nos. 5-8), and surely there was a cross fertilization between these two composers. Not only did Prokofieff influence his younger compatriot, but the use of a moderate tempo for the first movement followed by a sharply contrasting scherzo was an innovation of Shostakovich which Prokofieff follows here. The grandeur which Prokofieff obtains in this work qualifies him as one of the important symphonists of this century.

Program notes compiled by Bruce M. Creditor

The Berkshire Music Center at TANGLEWOOD

FOURTH CHAMBER MUSIC CONCERT
Sunday, July 29, 1979 at 10:00 A.M.
Theatre Concert Hall

Prepared by Edwin Barker, Alfred Genovese, Joseph Silverstein, Charles Kavalovski and Burton Fine

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J.S. BACH — SARABANDE
(transcribed by Gunther Schuller) — (from Sixth Cello Suite)

Catherine Garrett, bass
Robert Caplin, bass
Mikeal Price, bass
Theodore Grille, bass

The Sarabande is taken from Bach's Cello Suite in D. This setting for four basses was made in 1959 by Gunther Schuller.

MOZART — QUARTET FOR OBOE AND STRINGS IN F MAJOR, K. 370

Allegro
Adagio
Rondeau: Allegro

Irene Sazer, violin
Pamela Geannelis, viola
Samuel Magill, violoncello
Linda Strommen, oboe

BEETHOVEN — QUARTET FOR STRINGS IN F MAJOR, OPUS 59, NO. 1

Allegro
Allegretto vivace e sempre scherzando
Adagio molto e mesto
Theme russe: Allegro

Min-Jae Chay, violin
Diane Cummings, violin
Cynthia Busch, viola
Phoebe Carrai, violoncello

DAUPRAT — SEXTUOR NO. 1

Richard Todd, horn
Richard Sebring, horn
Jonathan Boen, horn
**Lori Amada, horn*
Eric Achen, horn
Jonathan Levin, horn

Louis Dauprat (1791-1868) was one of the earliest students in horn and composition at the then newly founded Paris Conservatoire, and became the first great French French-horn virtuoso. After playing at the Paris Opera and later as a court musician under Napoleon, he was appointed professor of horn at the Conservatoire in 1816, teaching there until his retirement in 1842. Besides a method for horn which is in use at the Conservatoire to this day, he wrote many works for horn including five concertos, several sonatas for horn and piano, chamber music and a series of sextets, quintets, quartets, trios using multiple horns.

*Member, Boston University Young Artist Orchestra

BARTOK QUARTET FOR STRINGS NO. 2, OPUS 17

Moderato
Allegro molto capriccioso
Lento

Victor Romanul, violin
Craig Burket, violin
Jan Karlin, viola
Laura Blustein, violoncello

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BALDWIN PIANO

The Berkshire Music Center at TANGLEWOOD

BERKSHIRE MUSIC CENTER VOCAL DEPARTMENT
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

FIFTH CONCERT
Sunday, July 29, 1979 at 8:30 P.M.
Chamber Music Hall

FRANZ SCHUBERT — FIVE SONGS FROM THE SCHWANENGESANG

Liebesbotschaft (Rellstab)
Kriegers Ahnung (Rellstab)
Der Atlas (Heine)
Am Meer (Heine)
Abschied (Rellstab)

Marc Stingley, baritone
William Jones, piano

CLAUDE DEBUSSY — TROIS BALLADES DE FRANCOIS VILLON

Ballade de Villon à s'amie
Ballade que feict Villon à la request de sa mère
pour prier Notre-Dame
Ballade des femmes de Paris

Halbert Blair, baritone
Terry Decima, piano

INTERMISSION

SERGEI RACHMANINOV OPUS 34

(Please withhold applause until the end of the group)

The Muse (Pushkin)
In the Soul of Each of Us . . . (Korinfsky)
Storm (Pushkin)
Passing Wind . . . (Bahlmont)
Arion (Pushkin)
Resurrection of Lazarus (Homiakov)
It cannot be! . . . (Maikov)
Music (Polonski)
Vocalise
You knew him . . . (Tutchev)
This Day I Remember . . . (Tutchev)
The Peasant (Fett)
Dissonance (Polonski)
What Happiness . . . (Fett)

Renée Santer, soprano
William Jones, piano
Rickie Weiner, mezzo-soprano
Martin Amlin, piano
Rodney Miller, tenor
Margo Garrett, piano
Keith Kibler, bass
Gretchen Saathoff, piano

The performers wish to express sincere thanks to Feliks Kruglikov and Israel Edelson who were so generous with their time and energies as coaches in the preparation of the Russian texts.

THE PERFORMERS ASK THAT THERE BE APPLAUSE ONLY AT THE END OF EACH GROUP OF SONGS

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BALDWIN PIANO

Five Songs from the Schwanengesang, by Franz Schubert

Tidings of Love

Murmuring brooklet, so silver and bright,
do you haste to my love so merry and
fast?
Ah, dear brooklet, my messenger be;
carry her greetings from one far away.

All her cherished flowers in the garden,
those she so sweetly wears at her breast,
and her roses in their crimson glow,
refresh, brooklet, with your cooling
waters.

When she, at your side, lost in dreams,
thinking of me, hangs low her head,
console my sweet with a kindly look,
for soon shall her beloved return.

When the sun sinks in a reddish gleam,
rock my sweetheart into slumber.
Murmur her into sweet repose,
whisper her dreams of love.

Soldier's Foreboding

In deep repose around me lie
my fellow-soldiers;
my heart's so heavy, so afraid,
so afire with longing.

How often have I sweetly dreamt
upon her warm breast!
How kindly the hearth's glow seemed,
when she lay in my arms.

Here, where the flames' sad gleam,
ah, plays only on weapons,
here the heart feels quite alone,
a tear of sadness wells.

Heart, may comfort not desert you,
many a battle still calls.
Soon shall I rest and sleep fast,
dearest love, good night!

Atlas

I, unhappy Atlas! A world -
the whole world of sorrow must I bear.
I bear what cannot be borne, and
my heart would break within me.

You, proud heart, you willed it!
You wished to be happy, boundlessly so,
or boundlessly wretched, proud heart,
and now are you wretched!

By the Sea

The sea stretched far out, glittering
in the last of evening's rays;
we sat by the fisherman's lonely house,
we sat silent and alone.

The mist rose, the water swelled,
the gull flew to and fro;
from your loving eyes
the tears came falling.

I saw them fall upon your hand,
and sank upon one knee;
and from your white hand
I drank away the tears.

Since that hour my body wastes,
my soul dies of longing;
that unhappy woman has
poisoned me with her tears.

Farewell

Farewell, lively, happy town, adieu!
My horse is eagerly pawing the ground;
accept now my final farewell.
Never yet have you seen me sad,
nor can that happen now, at parting.

Farewell, trees, gardens so green,
adieu!
Now I ride by the silvery stream,
my farewell song echoing far and wide;
never have you heard a sad song,
nor shall you be given one at parting.

Farewell, frienly maidens, there, adieu!
Why do you look from flower-fragrant
houses
with impish and alluring gaze?
I salute you, as always, and glance back,
but back will I never turn my horse.

Farewell, dear sun retiring to rest,
adieu!
Now shimmers the gold of twinkling stars.
How I love you, little stars in the sky;
for though we travel the whole wide
world,
everywhere you keep us faithful company.

Farewell, small bright window, adieu!
So homely does your faint light gleam,
inviting us so kindly inside.
Ah, past have I ridden so many a time,
and though today be the last . . .

Farewell, stars, put on your grey veil.
Adieu!
The small window's faint, fading light
you countless stars cannot replace for
us;
if I cannot linger, if I must ride by,
what comfort, however faithfully you
follow.

Trois Ballades de Francois Villon, by Claude Debussy

From Villon to his love

False beauty, who has cost me dearly. Indeed heartless, sweet hypocrite. Love, harder to chew than iron, I name you the sister of my undoing.

Charming felon, the death of a poor heart. Dissembled pride which sends men to their death. Eyes without pity that view the severity of this cruelty, help a poor soul without making him worse.

It would have been better for me to have cried aloud for help, it could have been my happiness. Nothing would have been able to wrench this fate from me. I must run in flight to dishonor. Help! Help! I cry to the great and the small.

And what is this? Shall I die without striking a blow? Or can pity, given these circumstances help a poor soul without making him worse?

A time shall come when you will be dried up. Yellow and withered will be your blossoming flower. I shall laugh at it if I can still walk. But alas it would be then folly. I shall be old - you, ugly and colorless.

Now, drink strong while the river still runs. Do not give to others this sorrow. Help a poor soul without making him worse.

Amorous Prince, greatest of lovers, your displeasure I do not want to suffer. But your honest heart must, for God's sake, help a poor soul without making him worse.

Made by Villon, at his mother's request, as a prayer to the Virgin Mary

Lady of heaven, Queen of earth, receive me, your humble Christian woman, who comprises your chosen and elect. Notwithstanding, I am worth nothing alone.

Your goodness, my Lady and mother, is greater by far than all my sins. Without this good no soul can merit heaven. I don't lie about it, in this faith I will live and die.

To your Son, tell him I am saved. Let my sins by him be absolved. Pardon me as the Egyptian woman, or like the clerk, Theophilus, who by you was forgiven and absolved, even though he had promised himself to the devil. Preserve me that I do not accomplish that.

Virgin carry me without blemish so I can receive the Sacrament that is celebrated at the mass. In this faith I will live and die.

I am a poor and old woman who knows nothing and cannot read. At the monastery of which I am a parishioner I see paradise painted with harps and lutes, and hell where the damned are boiled. The latter frightens me and the other gives me joy and happiness.

The joys have made me, High Goddess, to whom sinners must run, free of fault, without shame or laziness. And in this faith I will live and die.

The Dames of Paris

Although they are held as wonderful talkers, the Florentines, Venetians are good enough to be messengers, and the same the old women. But be they Lombards, Romans, Genevans, Oh my God, Piedmonts, Savoys, the women of Paris are the best chatterers.

Of beautiful words they are loquacious; it is said of the Neapolitans - and good chatterers are Germans and Prussians, and the Greeks, Egyptians, from Hungary or other lands. Spaniards or Castillians, the women of Paris are the best chatterers.

Britains, Swiss they know nothing about it. Neither do the Gascons and the Toulousians. Two jabbers on the Petit Pont would soon settle them, and the women from Lorraine, England or Calais.

Have I included enough places? Piccardians! The women of Paris are the best chatterers.

Prince, to the Parisian women give the prize for good talking. What everyone says of the Italians, the women of Paris are the best chatterers.

Opus 34, by Sergei Rachmaninov

The Muse

In my childhood she loved me
and she gave to me a pipe with seven reeds.
She listened to me with a smile
while I feebly played on the resonant hollow reeds
majestic hymns of praise inspired by Gods
and peaceful shepherds' songs.

From morning 'til evening, in the silent shade of the oaks,
diligently I listened to her teachings.
And to please me with a surprise,
she brushed back the curls from her lovely forehead
and took from me the flute.
The reeds were enlivened by her divine breath
and filled my heart with holy enchantment.

In the Soul of Each of Us . . .

In the soul of each of us
there murmurs a grieving spring.
From near countries, from remote distances
its flow passes by in a precious instant,
in a blissful moment . . . in the soul of each of us.

Singed by passion's fire, my soul does not believe in ecstasy,
nor in passing infatuations, nor to endless forgetfulness
will I submit . . . singed by passion's fire.

My love is my grief, in her is sunlight,
in her is dark bondage, in her is life,
in her is the pain of death, in her is the depth of loss of will,
in her is the path to the peak of existence,
My grief - my love.

Storm

Did you see a girl on the cliff in white clothes, while raging in stormy darkness the sea played on the shore,a when a blazing flash of lightning illuminated her with reddish brilliance and the wind fought and blew about her flying coverlet? The sea is beautiful in the stormy darkness, as are the flashes in a sky empty of blue.

But believe me: the girl is more beautiful than the waves, sky and the storm.

Passing Wind . . .

The passing wind caressed me and whispered sadly:
"Night is stronger than the Day."
The sunset faded. Clouds darkened.
The dark pines shivered uneasily, and over the dark sea,
where the waves billowed, the passing wind rippled the water's surface.

Night reigned over the world. But far in the distance behind the sea, a fiery eye was burning.
A new flower blossomed in the sky,
and the east glowed with reborn light.
The wind shifted and blew in my eyes and whispered laughingly,
"Day is stronger than the Night."

Arion

There were many of us on the boat,
one managed the sails, others leaning together
against the mighty oars rowed deeply into the sea.

In stillness, leaning on the rudder, our helmsman silently steered the heavy boat. And I, full of carefree faith, sang to the sailors.

Suddenly, the lap of the sea changed with a swoop in a noisy, sensational crash. . . .
All were dead, both helmsman and sailors! Only I, mysterious singer, was thrown by the storm to the shore where still I sing my old hymns and dry my wet robes in the sun under the rocks.

Resurrection of Lazarus

O czar and my God! Long ago you spoke the word of power and destroyed the captivity of death, and Lazarus came back to life and arose. I pray for that word of power to resound and say "Arise!" to my soul, and I, that am dead, will rise up from the grave and come forth into your radiant light, and will live, and will raise my majestic voice in praise of you who died for us.

It cannot be! . . .

It cannot be! It cannot be! She is alive!
Soon she will awaken . . . Look!
She wants to speak. She will open her eyes, will smile, and when she sees me she will understand
What my inconsolable crying means, and suddenly with a smile she will whisper: "But I am alive!
Why are you crying?"
But no, she lies still, silent, motionless . . .

Music

They flow, they grow - these marvelous sounds!
I am captivated by their waves . . . they have lifted and aroused me; they are filled with unknown pain and pleasure . . . and for an instant, divine images glowing with elusive beauty have emerged like a living vision over this airy, crystalline wave, and are reflected and swayed, either smiling . . . or weeping.

You knew him . . .

You knew him in the circle of high society.
Sometimes cheerfully capricious, sometimes morose,
absent-minded, shy, or full of secret thoughts, -
such is a poet. And you despised the poet!

Look at the moon: all day like a gaunt cloud it has almost died in the sky; then comes the night - and the luminous God shines over the sleeping groves.

This Day I Remember . . .

This day, I remember, was for me the morning of life's day. She stood silently in front of me, her breast trembling, her cheeks blushing like the dawn, full of fiery red ardour . . And suddenly, like the golden sun, love's confession burst from her young breast, and I beheld a new world!

The Peasant

With the holy banner raised in my right hand, I march.
And behind me followed a crowd who became excited, and all the followers filed through the forest's paths, and I was blissfully proud to sing in praise of the banner.
I sing, and my thoughts know no childish fear:
let the beasts respond with howls to my songs!
With the banner over my head and a song on my lips, though with difficulty, I will reach the coveted doors.

Dissonance

Fate has decreed that we must part. Let another possess my beauty! From his embrace and from the night's humidity I flee in a dream. Once again in our old deserted garden, where the weeds are reflected in the pond, I wander. The smell of linden blossoms perfume the lane's path, and beyond the pond, somewhere in the grove sings a nightingale. I step into the half-open doorway and stop, trembling, as I gaze into shadows of the darkness. Oh! I hear a branch breaking. Was it your footstep? Was it you who startled the bird in its sleep? I tormentedly wait - I follow the whisper of your steps. I tremble and burn with passion at the thought of your return . . . Is it you who throws your arms around me? Is it you whose lips are icy cold against my own? Though my heart may break, don't neglect my desire.

Folded in his arms, my dream of deceit floats in the distance and I remember days of passion, happiness, and sorrow-days when my soul was one with yours. Now, let another possess the remnants of my beauty.

What Happiness . . .

What happiness: It is night and we are alone! The river, like a mirror, glitters with stars, and overhead - lift your eyes and gaze: what depth and purity above us! Oh, call me a madman! Call me what you wish - In this moment my senses are weak, and in my heart I feel such a flood of love, that I cannot be silent. I will not, I do not know how! I am sick, I am in love - but agonizing and loving, Oh listen, oh understand! I do not conceal my passion and I want to say that I love you, you alone, you I love and desire!

The Berkshire Music Center at TANGLEWOOD

BERKSHIRE MUSIC CENTER ORCHESTRA
Fifth Concert

Monday, July 30, 1979 at 8:30 P.M.
Theatre Concert Hall

WEBER — OVERTURE TO "DER FREISCHUTZ"

Harry McTerry, conductor
Detroit, Michigan

MOZART — SYMPHONY NO. 35 IN D MAJOR, K. 385
"Haffner"

Allegro con spirito
Andante
Menuetto
Fonale: Presto

Carl Roskott, conductor
Baltimore, Maryland

Intermission

DVORAK — SYMPHONY NO. 9 IN E MINOR, OPUS 95
"From the New World"

Adagio; Allegro molto
Largo
Scherzo: Molto vivace
Allegro con fuoco

Seiji Ozawa, conductor

As a Friend of Music at Tanglewood and contributor to the Berkshire Music Center, you have been invited to this concert and to the numerous other concerts of the Music Center.

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The Berkshire Music Center is also supported in part through a generous grant from the National Endowment for the Arts in Washington, D.C., a Federal agency created by Act of Congress in 1965.

BALDWIN PIANO

ORCHESTRA PERSONNEL
(Winds, brass and percussion listed alphabetically)

First Violins

Harvey Thurmer
Carol Ruzicka

Siri Smedvig
Isabel Haas

Linda Baker
Darrow White

Min-Jae Chay
Gordon Wolfe

Jerry Weiss
Katherine Akos

Diane Nicholeris
Harold Tracy

Eiko Kato
Craig Burket

Second Violins

Irene Sazer
Sarah Sherry

Paul Chou
Diane Cummings

Mark Beaulieu
Victor Romanul

Sally Mermelstein
Kathleen Tesar

Melissa Thorley
Takako Masame

Karen Damerau
David Dyer

Violas

Timothy Mika
Jan Karlin

Joyce Hansen
Pamela Geannelis

Carrie Holzman
Valentina Charlap

Anne Lokken
Amy Leventhal

Steven Wedell
Richard Elegino

Pamela Askew
Cynthia Busch

Violoncellos

Mathias Wexler
Mark Simcox

Susan Stevens
Samuel Magill

Laura Blustein
Katharine Knight

Warren Weis
Rebecca Seiver

Deborah Petty
Michael Curry

Phoebe Carrai

Basses

Mikeal Price
Catherine Garrett

Robert Caplin
Theodore Grille

Robert Skavronski
Timothy Pitts

Tye Van Buren

Flutes

Robert Bush
Linda Chesis
Susan Downey
Iva Milch
Anna-Marina Wiedmer

Oboes

Valerie Edwards
Andrea Ridilla
Jennifer Sperry
Linda Strommen
Deborah Workman

Clarinets

Laura Ardan
Laura Flax
Laurel Hall
William Hudgins
John Nishi

Bassoons

Karla Ekholm
Lynn Gaubatz
Timothy McGovern
Atsuko Sato
Lisa Storchheim

Horns

Eric Achen
Jonathan Boen
Jonathan Levin
Richard Sebring
Richard Todd
Jeff von der Schmidt

Trumpets

Justin Cohen
Randell Croley
James Donato
Dana Kemp
Wynton Marsalis

Trombones

Lawrence Isaacson
Glenn Mayer
Donald Renshaw
John D. Rojak

Tuba

Mark Tetreault

Percussion

Daniel Druckman
Dexter Dwight
James Gwin
Patrick McGinn
Akira Tana
William Trigg

Harps

Carrie Kourkoumelis
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PROGRAM NOTES

Carl Maria von Weber (1786-1826) — Overture to "Der Freischutz"

Weber had been attracted as early as 1810 by the old folk tale Der Freischutz (literally the "free shooter" but perhaps "Fantastic Shooter" would be better) in a collection of supernatural stories "Gespenterbuch" by Johann Apel. The legend concerns a hunter (Max) who can marry his beloved (Agathe) only after winning a sharpshooting contest. To achieve that, he makes a pact with the devil. The origins of this legend are unclear, but can be traced as far back as 1484.

Composed late in his career, Der Freischutz achieved an outstanding success in 1820, and the opera has maintained its popularity with the German public ever since. The overture, which was encored at the premiere, has been praised as one of the masterpieces of its genre. The two dominant elements of the opera - the hunting life and the rule of demonic power - are both present in the overture, and Weber's slow introduction is perhaps as powerful as Beethoven's in the Leonore overtures in setting the mood for the drama which follows.

Wolfgang Amadeus Mozart (1756-1791) — Symphony No. 35

When preparing for his first public concert while residing in Vienna in March, 1783, Mozart drew from music composed previously to use as material for a new symphony. The genesis of the music was a serenade music for a festive occasion sponsored by the Haffner family of Salzburg in the summer of 1782. The form of this music had six movements, including an introductory march and a second minuet in addition to the music we now know as the "Haffner" Symphony. Those two movements are now lost. The serenade music was composed in a short but busy span of two weeks, which included the composer's own marriage. This was the second commission from Haffner, for in 1776 Mozart had written the "Haffner" serenade for the wedding of Haffner's daughter. Mozart's haste is documented in letters as well as the manuscript which has the marks of having been composed at a rapid pace.

Eight months later he added a pair of clarinets and flutes to the original instrumentation while eliminating the other two movements, and achieved a great popular success (with an encore performance at the premiere).

In its placement among Mozart's symphonic output this work precedes the last four masterpieces, and as Sydney Beck writes in the introduction to the facsimile of the manuscript, "it may be considered Mozart's last orchestral effort in the Italian style." While the music has the "party" character because of its original intent as a serenade, "it has a right to its title," and the quality of the music surely supports this conclusion.

Antonin Dvorak (1841-1904) — Symphony No. 9

When Dvorak visited the United States in 1892 and 1893 it was natural that a composer so involved with the folk idiom of his native land would be attracted to the songs and spirituals of this country. In fact, while teaching at the National Conservatory in New York, he invited a Negro student there, Henry T. Burleigh (later a great pioneer in collecting spirituals) to sing to him. Much has been written about Dvorak's usage of American Indian and Negro music in this symphony, but John N. Burk has written, "Dvorak in his native simplicity, always content to infuse the traditional forms with a special coloring, was never inclined toward scholarly research in the folk music of other peoples, nor in the adoption of other styles. The Symphony turned out to be as directly in the Bohemian vein as the four (then in publication) which had preceded it. Dvorak, cordially received in the New World during his three years' stay as teacher, yet remained a stranger in a land whose music, like its language, was foreign to his nature. . . . Some persisted in seeking the seeds of an American musical culture in the Symphony, and others ridiculed their attempt. The whole problem remained in an indeterminate state for the good reason that very few in that dark period had any articulate acquaintance with either Negro melodies or Indian music.

Dvorak himself shunned any literal use of thematic material as he wrote, "It is this spirit which I have tried to reproduce in my new symphony. I have not actually used any of the melodies. I have simply written original themes embodying the peculiarities of the Indian music, and using these themes as subjects, have developed them with all the resources of modern rhythms, harmony, counterpoint and orchestral colour."

As to the title of the work (added just before the premiere in December, 1893) which has given rise to so many speculative comments, Dvorak explained that all this meant was "Impressions and greetings from the New World."

Thirty years prior to his visiting America, Dvorak had read Longfellow's Song of Hiawatha in a Czech translation and contemplated composing an opera on this subject. This project never came to fruition, but the funeral of Minnehaha in the forest is said to have inspired the Largo of this symphony, and the Scherzo was suggested by the feast at which the Indians dance. Following completion of the sketches in May, 1893, the scoring of the work was done while Dvorak stayed in Spillville, Iowa, a settlement of mostly Bohemian farmers maintaining their native lifestyle. Here in the 'New World' was a location where Dvorak could work as if he were in the 'Old World.'

Coming after the intense and tragic 7th symphony and the bright gaity of the 8th, this work combines these two moods, and is filled with some of Dvorak's most memorable melodies. With its dramatic contrasts, harmonic twists (the introduction to the Largo is extraordinary) and triumphant finale, this symphony remains one of the most appealing works in the symphonic literature.

Tanglewood

Lenox, Massachusetts 01240

BERKSHIRE MUSIC CENTER

SCHEDULE OF EVENTS

AUGUST 1979

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Wednesday, August 1 8:30 pm Boston University Chamber Music

Saturday, August 4 through Thursday August 9 -- Festival of Contemporary Music
(see attached schedule)

Sunday, August 5 10:00 am Berkshire Music Center Chamber Music

Saturday, August 11 2:30 pm Boston University Chamber Music

Sunday, August 12 10:00 am Berkshire Music Center Chamber Music

Sunday, August 12 8:30 pm Berkshire Music Center Vocal Music

Monday, August 13 8:30 pm Berkshire Music Center Chamber Music

Wednesday, August 15 8:30 pm Berkshire Music Center Orchestra
Student conductors

Friday, August 17 beginning at 2 pm TANGLEWOOD ON PARADE*

Events all afternoon

Gala Concert at 9:00 pm featuring both the Boston Symphony Orchestra and the Berkshire Music Center Orchestra conducted by Seiji Ozawa and Gunther Schuller

Saturday, August 18 2:30 pm Boston University Young Artist Orchestra
Victor Yampolsky, conductor

Bernstein Candide Overture
Sibelius Symphony no. 2 op. 43

The BERKSHIRE MUSIC CENTER is a summer training center for especially promising young musicians, maintained by the Boston Symphony Orchestra at Tanglewood.

Events designated "Berkshire Music Center" are performed by the college-aged and young professional musicians in the FELLOWSHIP PROGRAM, sponsored at Tanglewood by the Boston Symphony. "Boston University" events are performed by the high school-aged musicians of the YOUNG ARTIST PROGRAMS, sponsored at Tanglewood by Boston University under the auspices of the Berkshire Music Center.

*Berkshire Festival ticket required

The Berkshire Music Center at TANGLEWOOD

FIFTH CHAMBER MUSIC CONCERT

Sunday, August 5, 1979 at 10:00 a.m.
Theatre Concert Hall

Prepared by Ronald Barron, Louis Krasner, Ralph Gomberg and Emanuel Borok

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SCHUBERT — TRAUERMUSIK

Laurel Hall, clarinet
Laura Flax, clarinet
Lisa Storchheim, bassoon
Karla Ekholm, bassoon
Jonathan Boen, horn
Richard Sebring, horn
Lawrence Isaacson, trombone
Donald Renshaw, trombone
Timothy McGovern, contrabassoon

MOZART — SEXTET CONCERTANTE FOR STRINGS IN E-FLAT MAJOR

Allegro
Andante
Finale: Presto

Eiko Kato, violin
Takako Masame, violin
Susan Stevens, violoncello
Timothy Mika, viola
Richard Elegino, viola
Mark Simcox, violoncello

POULENC — TRIO FOR OBOE, BASSOON AND PIANO (1926)

Lent; Presto
Andante con moto
Rondo

Jennifer Sperry, oboe
Karla Ekholm, bassoon
Yolanda Liepa, piano

MENDELSSOHN — QUARTET FOR STRINGS IN E-FLAT MAJOR, OPUS 44, NO. 3

Allegro vivace
Scherzo: Assai leggiero e vivace
Adagio non troppo
Molto Allegro con fuoco

Harvey Thurmer, violin
Paul Chou, violin
Anne Lokken, viola
Warren Weis, violoncello

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BALDWIN PIANO

The Berkshire Music Center at TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

1979 FESTIVAL OF CONTEMPORARY MUSIC

Presented in association with
the Fromm Music Foundation at Harvard

Saturday, August 4	1:30 pm Tent	Festival Preview Gunther Schuller Paul Fromm Michael Steinberg
Saturday, August 4	2:30 pm Theatre	Members of the Berkshire Music Center Ellen Taaffe Zwilich *Clarino Quartet* (1977) Ben Weber *Consort of Winds* (1976) Joan Tower *Breakfast Rhythms* (1975) Ralph Shapey *Dimensions* for soprano & 23 instruments (1960)
Saturday, August 4	8:30 pm Shed	Boston Symphony & B. M. C. Orchestras+ Seiji Ozawa & Gunther Schuller, conductors Program to include: Gunther Schuller *Deai* (1978)
Sunday, August 5	8:30 pm Theatre	Members of the Berkshire Music Center Ursula Mamlock *Sextet* (1977) Olly Wilson *Piano Trio* (1978) Gunderis Poné *Diletti Dialettici* Jolyon Brettingham Smith *The Ruins of Time* (1974 Sheila Silver *Canto* for baritone & Chamber Ensemble(1979)
Monday, August 6	8:30 pm Theatre	Martha Babcock, cello; Emanuel Borok, violi Gilbert Kalish, piano; Vyacheslav Uritsky, violin; Yehudi Wyner, piano; Michael Zaretsky, viola; Jules Eskin, cello Memorial Concert for Benjamin Britten & Dimitri Shostakovich Shostakovich from *Twenty-four Preludes* op. 34 (1932-3) Britten *Sonata for Cello & Piano* op. 65 (1962) Britten *Two Compositions for Two Pianos*, op. 23(1941) Shostakovich *String Quartet no. 8* op. 110 (1962)

+Berkshire Festival ticket required

Tuesday, August 7 8:30 pm Theatre

COLLAGE contemporary music ensemble

Robert Annis, clarinet
Frank Epstein, percussion
Ronald Feldman, cello
Paul Fried, flute
Joan Heller, soprano
Christopher Kies, piano
Ronald Knudsen, violin
Ann Hobson, harp
Henry Gwiazda, el.guit.
Peter Hadcock, clarine
Fenwick Smith, flute
Elizabeth McCrae, pian
Beverly Morgan, mezzo sopran
Lawrence Wolfe, bass

Gunther Schuller, conductor
Fred Lerdahl, conductor

Arthur Berger Composition for Piano(197
William Thomas McKinley Paintings #4 (1978)
Luigi Dallapiccola Parole di San Paolo (1964)
John Heiss Capriccio for flute, clarin & percussion (1976)
Fred Lerdahl Eros (1975)

Wednesday, August 8 8:30 pm Theatre

Members of the Berkshire Music Center
Theodore Antoniou, conductor

Gyorgy Ligeti Kammerkonzert (1969-70)
Girolamo Arrigo Infrarosso (1967)
George Couroupos Abstr'acte (1976)
C. Curtis-Smith Music for Handbells (19
Marius Constant Symphonie pour instrum à vent (1978)

Thursday, August 9 8:30 pm Theatre

Berkshire Music Center Orchestra
Gunther Schuller, conductor

Joseph Hudson Oda a Un Reloj en la No (1979)
Edgard Varèse Amériques (1918/1922)
Karlheinz Stockhausen Hymnen (Third Re (1969)

The works by Sheila Silver and Joseph Hudson were commissioned by the Berkshire Music Center in cooperation with the Fromm Music Foundation at Harvard.

Tanglewood

Festival of contemporary music

sponsored by the
Berkshire Music Center
in cooperation with the
Fromm Music Foundation
at Harvard

4-9 August
1979

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Festival of Contemporary Music
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Sponsored by the
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Seiji Ozawa, *Music Director*
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Festival of Contemporary Music

The Composer in the Performer's World

We hear so often that performers and composers have become alienated from each other or that performers have become alienated from contemporary music. I think that what has really been happening is that "brand-name" performers and their followers among young concert artists are becoming alienated from music. Not only contemporary music. All music.

What we used to characterize as "the music business" has become a performance industry. The media-led cult of personality has played a large part in this development. It is the performer's face on the cover of *Time* magazine. And so it follows that music is viewed as an extension of the personality of the performer. It should not be surprising that performers and conductors start looking at things this way, too, that they start thinking of musical works as vehicles for their ego trips.

Of course, artists have always had a good deal of ego strength. But it is one thing to identify with the composer, to feel that you achieve greatness as an interpreter insofar as you realize the composer's intentions. It's something else again to see a musical work primarily as a vehicle for your performance. The difference is the difference between character and personality.

When personality is king, then being successful simply means having a reputation as a winner. Our most successful conductors and performers are the only ones who have the power to effect change —to expand and enrich our musical culture by adding to the repertory. Unfortunately, they do not view success as something that carries with it a sense of cultural responsibility.

We must not forget that the stakes are high in the performance industry. There is much fame and money to be earned, and there is tremendous competition for both. Performers no longer pit themselves against a musical task. Instead, they pit themselves against other performers. Because of this, the musical works themselves must be familiar. Viewed this way, musical works are like the figure eight and the other school figures used in ice skating competitions. They are played less because they are interesting in themselves than because they provide a way to rank the performers.

What happens to composers living in a world where works of music have lost their value? Where the music of the past lies in bondage to performance? Where most of the music of the present dies in the first performance, if it is performed at all?

Ned Rorem once wrote that "Doers and makers move in quite separate . . . orbits. Players face out, composers, in." I'm sure that this is true. As I have suggested, many players face out—toward the public and away from music. But it is equally true that composers face in—away from the public and toward their own world of music.

Composers do not choose isolation, but rather have it thrust upon them. If our composers have often preferred not to view their musical offerings as vehicles of emotional communication, one reason may be the one that painter Robert Motherwell has suggested: that as members of our society as a whole, composers, along with other artists, have

shared in that society's decreasing capacity for giving and receiving passion.

If our composers have allowed the cerebral structure of their music to be dominant, they may have done so partly because as members of university communities, they live in an environment where intellect is valued highly.

If our composers have increasingly become composers' composers rather than creators for the public at large, they have often done so because their colleagues seem to be the only people who are still excited about music as an ongoing art form.

Varèse once said, "Contrary to general belief, an artist is never ahead of his time, but most people are far behind theirs." Varèse's comment was recently echoed by Andrew Porter, writing in *The New Yorker*: "To the charge that many composers are out of touch with the public can be added another: that the public is out of touch with many of its best composers."

The point here is that the public is out of touch not just with advanced musical experimentation; that could be expected in any era. No, the public and most performers are out of touch with the twentieth-century classics—works of proven substance and great beauty. With twenty years yet to go, our century has already produced a body of music that would be the pride of any century. I can easily name twelve great twentieth-century masters from among composers who are already dead—Debussy, Mahler, Strauss, Ravel, Stravinsky, Bartók, Schoenberg, Berg, Weben, Varèse, Ives, Hindemith. As I live in a society that believes that only dead composers are good composers, I will not even attempt to name the important composers who are still living.

I am convinced that our century will eventually prove to be one of the great musical centuries. Our choices as performers and listeners seem to me to be equally clear. Either we award ourselves the privilege of coming to know the great musical creations of our own century, or we leave these works to be discovered by future generations.

—Paul Fromm, *Director*
Fromm Music Foundation at Harvard

References furnished on request

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Festival of Contemporary Music

Contemporary Music at Tanglewood

New music—whether the fashionable name is 'contemporary' music or 'avant-garde' music—has been a central concern of the Berkshire Music Center since its inception. Koussevitzky saw to that, and from the early days of Tanglewood under the leadership of Aaron Copland to the present, a wide range of twentieth-century literature, from 'established classics' to the 'newest' innovations, has been a consistent feature of the Tanglewood experience. There is hardly a major or lesser composer whose music hasn't been performed at Tanglewood, who hasn't studied here or taught here. The list of Tanglewood composer/alumni is a *Who's Who*—American and international—of twentieth-century music.

Young composers of advanced accomplishments come here to study privately with the composer-in-residence (Ralph Shapey in 1979) or with myself. In addition various guest composers hold forth, three times a week, at seminars designed to complement and amplify the private studies. This year's guests are Olly Wilson, William T. McKinley, Paul Zukofsky, as well as regular faculty members Theodore Antoniou, Ralph Shapey and Yehudi Wyner. Each student composer in the Fellowship Program also has a work performed at the Composers Forum concerts, played by members of the Berkshire Music Center's Instrumental Fellowship Program, prepared under the supervision of myself and Mr. Antoniou.

The Festival

The Festival of Contemporary Music was initiated in 1963 and has enjoyed to this day the generous support of the Fromm Music Foundation. The Festival has become an annual institution within the framework of the larger Berkshire Festival at Tanglewood.

The Contemporary Festival serves two primary purposes. Obviously one of its goals is to present annually as broad a cross-section of new works—orchestral and chamber—as six days of concerts will permit. Equally important as a guiding principle is the notion that the young performers who come to Tanglewood to study and learn shall have a significant contact with the new music of their generation and of the recent past. For many of them it turns out to be their first contact and many a proponent of new music has had his or her first experiences with such repertory here at Tanglewood. We see new music, whatever its persuasion, not as something cut off from the literature of the past and segregated from ordinary professional life, but as part of the ongoing continuum of musical history and as an integral part of a musician's commitment to his art and his profession.

The Festival does not claim to be all-inclusive or all-permissive but attempts, along with the annual commissions to young composers already established in their field, a wide sampling of contemporary music in a variety of styles and concepts, ranging from young 'unknowns' to well-established twentieth-century masters.

The Festival's success owes much each year to the talent, indefatigable energy, dedication, and commitment of Theodore Antoniou, Assistant Director of Contemporary Music Activities at the Berkshire Music Center.

—Gunther Schuller, *Artistic Director*
Berkshire Music Center

Festival of Contemporary Music
Saturday, 4 August 1979 at 2:30
Theatre-Concert Hall, Tanglewood
Members of the Berkshire Music Center Fellowship Program

ELLEN TAAFFE ZWILICH — *Clarino Quartet* (1977)

Maestoso—Allegro vivo
Largo
Veloce

Harry McTerry, conductor

OLLY WILSON — *Piano Trio* (1978)

Introduction
Trio
Postlude

JOAN TOWER — *Breakfast Rhythms I and II* (1975)

Yehudi Wyner, conductor

INTERMISSION

RALPH SHAPEY — *Dimensions* for soprano and twenty-three instruments (1960)†

♩ = 44
♩ = 48
♩ = 40

conducted by the composer
Yvette Vanterpool, soprano

The Festival of Contemporary Music continues on tonight's Berkshire Festival concert with the American premiere of Gunther Schuller's *Deaï* with the Boston Symphony and Berkshire Music Center Orchestras, Seiji Ozawa, Gunther Schuller, and Joseph Silverstein conducting.

†Fromm Foundation commission

Baldwin piano

Festival of Contemporary Music
Sunday, 5 August 1979 at 8:30
Theatre-Concert Hall, Tanglewood
Members of the Berkshire Music Center Fellowship Program

URSULA MAMLOK — *Sextet* (1977)

With fluctuating tension
Very calm
Light and airy

Carl Roskott, conductor

BEN WEBER — *Consort of Winds* (1976)

Moderato
Andante molto
Lento serioso

GUNDARIS PONÉ — *Diletti Dialettici* (1973)

Cadenza di Gran Maniera
Polyphonie johantonesque
Presto sur "Ton chien, a-t-il déjà pissé?"
Elegia delle campane basse
Espressivo fiammeggiante avec deux portraits
Fantasia sul RE (americano)
Scherzo delirando und Bürgertotenwalzer
La grande ДО СВИДАНИЯ

Gunther Schuller, conductor

INTERMISSION

JOLYON BRETTINGHAM SMITH — *The Ruins of Time* (1974)*

Israel Edelson, conductor

SHEILA SILVER — *Canto* for baritone and chamber ensemble (1979)†
(Text: *Canto XXXIX* by Ezra Pound)

Theodore Antoniou, conductor
David Hamilton, baritone

*American premiere
†Commissioned by the Berkshire Center in cooperation with the Fromm Music Foundation at Harvard. First performance.

Baldwin piano

Festival of Contemporary Music
Monday, 6 August 1979 at 8:30
Theatre-Concert Hall, Tanglewood

Martha Babcock, cello
Emanuel Borok, violin
Jules Eskin, cello
Burton Fine, viola
Gilbert Kalish, piano
Vyacheslav Uritsky, violin
Yehudi Wyner, piano

Memorial Concert for Benjamin Britten and Dimitri Shostakovich

SHOSTAKOVICH — from *Twenty-four Preludes,* Opus 34 (1932-33)

II. Allegretto
V. Allegro vivace
VI. Allegretto
VII. Andante
X. Moderato non troppo
XIV. Adagio
XV. Allegretto
XVI. Andantino
XVII. Largo
XII. Allegro non troppo
XXII. Adagio
XXIV. Allegretto

MR. KALISH

BRITTEN — *Sonata for Cello and Piano,* Opus 65 (1962)

Dialogo (Allegro)
Scherzo-Pizzicato (Allegretto)
Elegia (Lento)
Marcia (Energico)
Moto perpetuo (Presto)

MSSRS. ESKIN and KALISH

INTERMISSION

BRITTEN — *Two Compositions for Two Pianos,* Opus 23 (1941)

Introduction and Rondo alla burlesca
Mazurka elegiaca

MSSRS. KALISH and WYNER

SHOSTAKOVICH — *String Quartet No. 8,* Opus 110 (1962)

Largo
Allegro molto
Allegretto
Largo
Largo

MSSRS. BOROK, URITSKY, FINE, and MS. BABCOCK

Baldwin piano

Festival of Contemporary Music

Dimitri Shostakovich (1906-1975) and Benjamin Britten (1913-1976)

Shostakovich? Britten? These are not names one expects to see on a Fromm Festival program along with Shapey and Lerdahl, Curtis-Smith and Arrigo. True that in the past we have honored our seniors and avatars—Olivier Messiaen in 1975, for example, and Roger Sessions two years ago—and that Luigi Dallapiccola's beautiful *Parole di San Paolo* is included this year. But these are men clearly involved in the pushing out of frontiers, in the finding out and establishing of new musical languages and new compositional means. They were themselves of the advance guard, they taught two generations of their students to occupy positions still more exploratory than their own, their names are honored as those of composers who changed the face of music in our time.

But Dimitri Shostakovich and Benjamin Britten were conservatives who changed nothing except by adding to our lives *The Nose* and *Peter Grimes*, the settings of Jewish folk verse and of John Donne, their string quartets and symphonies, *Babi Yar* and the War Requiem. They clung to their faith in tonality (and that does seem to be the great ideological watershed among twentieth-century composers). And they were successful—in Ernst Bloch's phase, "in love with success and the means of success." They attained, not in every work and not always easily, that goal cherished to some degree by every artist, to produce the works the world can't do without.

The English critic Hans Keller once wrote, "What Britten composed yesterday is more contemporary than what Boulez or Stockhausen will write tomorrow." An extreme statement perhaps, but a statement nonetheless of a point needing urgently to be made: the old resources were not "used up" when a few great composers began to look for new ones just before World War I. The best works of Shostakovich and Britten are eloquent witnesses to the fact that there is, as Arnold Schoenberg knew and in fact said, "still plenty of good music to be composed in C major."

In their later years Shostakovich and Britten had become dear friends. They dedicated important works to each other. They shared a significant and inspiring friendship with Mstislav Rostropovich and Galina Vishnevskaya. Both have ties here. Serge Koussevitzky was one of Shostakovich's most ardent and effective champions. At Tanglewood we experienced the grief of Shostakovich's death with special vividness, for the news came one Saturday evening four years ago, literally minutes before Rostropovich was about to conduct the Fifth Symphony. Koussevitzky commissioned Britten's *Peter Grimes* and its first American performance was at Tanglewood, as were those of *Albert Herring*, the Spring Symphony, and the War Requiem. (The Symphony for Cello and Orchestra, one of the works Britten wrote for Rostropovich, was introduced to America by the Boston Symphony in Boston.)

They were, both of them, shy, tormented, brave, and they were hard workers. They believed passionately that music is written for people and they believed as well in music's power to make statements about the things in life that engage people, that amuse and excite them, gladden them, and grieve them. They were remarkable human creatures and richly gifted, and the combination made them singularly fit guardians of the values we cherish and that are a central part of what brought most of us in this audience to music in the first place.

—Michael Steinberg

Festival of Contemporary Music
Tuesday, 7 August 1979 at 8:30
Theatre-Concert Hall, Tanglewood

COLLAGE, contemporary music ensemble
- Robert Annis, clarinet
- Frank Epstein, percussion
- Ronald Feldman, cello
- Paul Fried, flute
- Joan Heller, soprano
- Christopher Kies, piano
- Ronald Knudsen, violin

with guest artists
- Henry Gwiazda, electric guitar
- Peter Hadcock, clarinet
- Ann Hobson, harp
- Fred Lerdahl, conductor
- Elizabeth McCrae, piano
- Beverly Morgan, mezzo-soprano
- Gunther Schuller, conductor
- Fenwick Smith, flute
- Lawrence Wolfe, bass guitar

ARTHUR BERGER — *Composition for Piano, Four Hands* (1977)

WILLIAM THOMAS McKINLEY — *Paintings #4* (1978)
Gunther Schuller, conductor

LUIGI DALLAPICCOLA — *Parole di San Paolo* (1964)
Gunther Schuller, conductor
Joan Heller, soprano

INTERMISSION

JOHN HEISS — *Capriccio* for flute, clarinet, and percussion (1976)

FRED LERDAHL — *Eros* (1975)
conducted by the composer
Beverly Morgan, mezzo-soprano

Baldwin piano

This program was made possible in part through a grant from *Meet the Composer*, with support from the National Endowment for the Arts, the Helena Rubinstein Foundation, and the Martha Baird Rockefeller Fund for Music.

Festival of Contemporary Music
Wednesday, 8 August 1979 at 8:30
Theatre-Concert Hall, Tanglewood
Members of the Berkshire Music Center Fellowship Program
Theodore Antoniou, conductor

GYÖRGY LIGETI — *Kammerkonzert* (1969-70)
Corrente (for Maedi Wood)
Calmo, sostenuto (for Traude Cerha)
Movimento preciso e meccanico (for Friedrich Cerha)
Presto (for Walter Schmieding)

GIROLAMO ARRIGO — *Infrarosso* (1967)*

INTERMISSION

GEORGE COUROUPOS — *Abstr'acte* (1976)*

C. CURTIS-SMITH — *Music for Handbells* (1976)

MARIUS CONSTANT — *Symphonie pour instruments à vent* (1978)*
Mouvement
La folie de Schumann
La chasse
Epilogue

*American premiere

Baldwin piano and organ

Festival of Contemporary Music
Thursday, 9 August at 8:30
Theatre-Concert Hall, Tanglewood
Berkshire Music Center Orchestra
Gunther Schuller, conductor

KARLHEINZ STOCKHAUSEN — *Hymnen* (Third Region) for orchestra and electronic tape (1969)

INTERMISSION

JOSEPH HUDSON — *Oda a Un Reloj en la Noche* (1979)†
Gloria Wagoner, mezzo-soprano

EDGAR VARÈSE — *Amériques* (1918/22)

†Commissioned by the Berkshire Music Center in cooperation with the Fromm Music Foundation at Harvard. First performance.

Baldwin piano

Berkshire Music Center
1979 Fellowship Program

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Diane Cummings, Phoenix, Arizona
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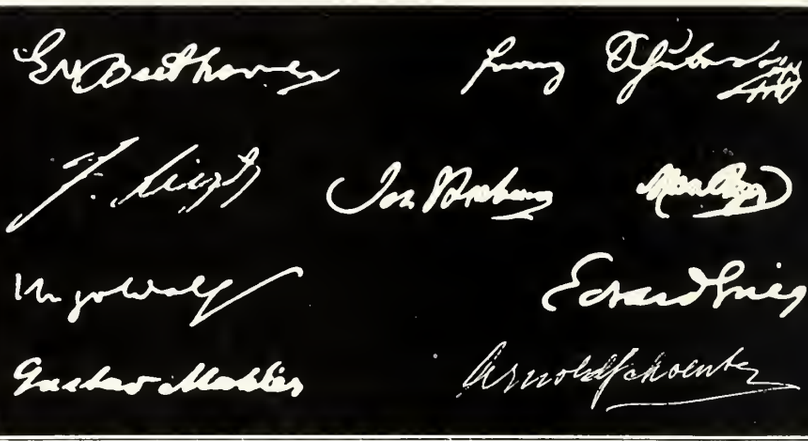

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Ellen Taaffe Zwilich: *Clarino Quartet* (1977)

Justin Cohen, piccolo trumpet
James Donato, Wynton Marsalis, Randell Croley, trumpets

Ellen Taaffe Zwilich, born 30 April 1939 in Miami, came to the Juilliard School after her studies at Florida State University in order to work with Roger Sessions and Elliott Carter. Outside of New York City, her music has been heard at the Aspen Music Festival and the International Society for Contemporary Music "World Music Days," on National Public Radio and on radio in Sweden and Hungary, as well as in concert in Holland, Italy, Switzerland, and Scotland. She has received grants from the Martha Baird Rockefeller Fund for Music, the National Endowment for the Arts, the New York State Council on the Arts, and ASCAP; among her many awards are a gold medal won in the 26th Annual International Composition Competition "G.B. Viotti" in Vercelli, Italy, and the Elizabeth Sprague Coolidge Chamber Music Prize.

The *Clarino Quartet* was premiered in March of 1979 in St. Paul by the Minnesota Orchestra Trumpet Section, the same players having recorded the work for Delos Records as part of an all-Zwilich album to be released during the 1979-80 season. The composer has provided the following program note:

"The term 'clarino' is meant to evoke the tradition of high trumpet playing of the seventeenth and eighteenth centuries, a tradition that inspired such works as the Brandenburg Concerto No. 2 by J.S. Bach...Our own era has witnessed a remarkable interaction between music and performers as some modern trumpet players have risen magnificently to the Baroque challenge...This phenomenon has presented to me an irresistible invitation to write for high trumpet, and in bringing my own contemporary perspectives to the task, new challenges are inevitably issued to the player...

"With *Clarino Quartet* I hope also to have added a new concept to the repertoire: I have approached the four trumpets (piccolo B-flat, D, C, and B-flat) with the same chamber-music attitudes I would apply to the writing of a string quartet. All of the instruments are equal partners and the dialogue among them is a primary source of the musical form of the work. The full range of each instrument is exploited, and each part requires considerable technical virtuosity and calls for a finely-tuned sense of artistic independence and interdependence.

"Yet I do not mean to suggest that this is a String Quartet for four trumpets, because in writing *Clarino Quartet* I have been especially concerned with the essence of this unusual medium--not so much what it has been, but what it could be. I have tried to allow the work to issue from the special nature and qualities inherent in the trumpet, which is, for me, an instrument of enormous range and great expressive power."

Olly Wilson: *Piano Trio* (1977)

Eiko Kato, violin *Laura Blustein, violoncello*
Julie Lustman, piano

Olly Wilson, born in St. Louis, Missouri in 1937, studied composition with Robert Wykes, Robert Kelley, and Phillip Bezanson, and received his Ph.D. from the University of Illinois in 1964. His works for orchestra, chamber ensemble, and the electronic media have been performed by several major ensembles and orchestras, including the Boston Symphony Orchestra under Seiji Ozawa. Among his commissions and awards are grants from the Guggenheim, Rockefeller, and Fromm foundations (the last in conjunction with the Boston Symphony for an orchestral work--*Voices*--for Tanglewood in 1970); and awards from ASCAP, NEA and the American Academy of Arts and Letters and the National Institute of Arts and Letters. He is currently Professor of Music at the University of California at Berkeley. Mr. Wilson has provided the following program note for his *Piano Trio*:

"*Trio* was commissioned by the San Francisco Chamber Music Society and given its premiere by the San Francisco Trio in March of 1977. The work consists of a brief prelude, the trio proper, and a repetition of the portion of the prelude which serves as a postlude. The prelude and postlude function as a frame for the trio proper, which is the main body of the composition. The central idea of the Trio is the exploration of a wide range of conceptions of musical time from the 'static' or 'suspended' to the 'directional' or 'teleological.' The shaping of the structure of the piece is based on the unfolding of a continuum between these two extremes, initially abruptly juxtaposed against each other but ultimately expanding organically from one to the other. Specific musical ideas uniquely suited for each conception are exposed and developed in the course of the piece."

Joan Tower: *Breakfast Rhythms I and II* (1975)

Min-Jae Chay, violin
Samuel Magill, violoncello
Cynthia Peterson, piano
Susan Downey, flute
Laura Flax, clarinet
Daniel Druckman, percussion

Joan Tower, born in New York and raised in South America, now divides her active musical life between composing, performing, and teaching. Her major works include *Amazon* for flute, violin, clarinet, cello, and piano; *Black Topaz*, for piano and six instruments, and *Breakfast Rhythms* for clarinet and five instruments; these and other works are now frequently played by such groups as Speculum Musicae, the Contemporary Chamber Ensemble, the Group for Contemporary Music, and the Twentieth Century Consort. As pianist for the Da Capo Chamber Players--winners of the Naumberg Chamber Music Award--she has participated in the performance of most of the twentieth-century chamber music literature. A recipient of a Guggenheim Fellowship, Ms. Tower is now working on two orchestral pieces to be premiered by the Hudson Valley Philharmonic this fall and by the American Composers Orchestra in 1981. *Breakfast Rhythms I and II* has been recorded on CRI, and the composer has provided the following program notes:

Breakfast Rhythms I and II for clarinet and five instruments was composed in 1974-75 on a National Endowment for the Arts Commission and is dedicated to the excellent clarinetist Allen Blustine. The clarinet part acts as a motivator for what happens in the piece even though it may not always be in the foreground. The thematic structuring is very much influenced by Beethoven in the way each phrase is 'balanced' (or turned inside-out) in the next one. And the presence of Debussy will undoubtedly be felt by first-time listeners in part II after the opening clarinet solo."

Ralph Shapey: *Dimensions* (1960)

Iva Milch, flute
Deborah Workman, oboe, English horn
Sally Pinkas, piano
Richard Todd, horn
Randell Croley, trumpet
Robert Skavronski, bass
Peter Cokkinias, tenor saxophone
Daniel Druckman, Dexter Dwight, James Gwin, Patrick McGinn, Akira Tana, William Trigg, Toshimasa Mizukoshi, Richard Flanagan, percussion

Ralph Shapey, born 12 March 1921, has established himself as one of America's most important and prominent composers and, over the years, has received most of the major awards. Mr. Shapey is presently Professor of Music at the University of Chicago and Music Director of the Contemporary Chamber Players, presenting a series of concerts each year of new music. He has written approximately seventy works in all forms, from solo to chamber to symphony orchestra. His *Rituals* won the Naumberg Recording Award. Pressers Publishers several years ago took over Mr. Shapey's entire library of compositions, and his recordings are on CRI and Desto labels. He has provided the following program note for *Dimensions*:

"*Dimensions* was commissioned by and dedicated to Paul Fromm, and written between July 1960 and October 1960. It is a companion piece to *Incantations*, which preceded it by one year.

"In this work I deal with various time factors. The instruments, although notated traditionally, are playing at different metronome tempi. The piece is in a constant state of flux, but tightly organized around the basic musical images. These images recur over and over, but always in totally different relationships. As in *Incantations*, the solo soprano sings syllables rather than a word text. As the title indicates, the work exists in all dimensions - time, sound, and flux - to measure in varying degrees the progress of each set of musical images.

"The work is in three movements. The first is the large exposition movement, expressing the images through their many diversifications. The second movement simplifies the material of the first, with the solo voice in an hypnotic, ghostly chant, and the third movement is a timpani solo with other percussion support, rising to a tremendous climax after which the soprano returns with the opening two-note motive from the second movement."

August 5, 1979

Ursula Mamlok: *Sextet* (1977)

Siri Smedvig, violin
Tye Van Buren, bass
Brenda Landrum, piano
Robert Bush, flute
Laura Ardan, clarinet
John Nishi, clarinet, bass clarinet

Born in Berlin, Ursula Mamlok started to compose as a child, began studying composition in Berlin, and continued at Mannes College with George Szell. She has also studied with Roger Sessions, Stefan Wolpe, Ralph Shapey, and Gunther Schuller, and she received her Master's degree from the Manhattan School of Music. She has received grants from the CUNY Faculty Research Foundation and the National Endowment for the Arts, and her compositions, mostly chamber music, have been performed by the Group for Contemporary Music, Music in Our Time, and other contemporary music groups throughout Europe and the United States. Her works are published by C.F. Peters, Theodore Presser, Elkan Vogel, and the American Composers Alliance and have been recorded on the CRI and Grenadilla labels. Ms. Mamlok has taught composition at New York University, City University of New York and is presently on the composition faculty of the Manhattan School of Music. Ms. Mamlok's own program note for *Sextet* is given here.

"The *Sextet* (for flute, clarinet, bass clarinet, violin, double bass and piano) was written for Parnassus and premiered by them at Carnegie Recital Hall on 30 November 1977.

"The work is built around a central tempo, ♩ = 72. In the first movement ("With fluctuating tension"), four interrelated tempi (♩ = 126, ♩ = 108, ♩ = 90, ♩ = 72) are superimposed upon one another, creating a dense texture. A thinner textured section follows, displaying the four tempi in four adjacent solos and their mirrors. Each solo is counterpointed by the central tempo, ♩ = 72.

"The lyrical monophonic beginning of the second movement (♩ = 54, "Very calm") gives way to a section of intense five-part counterpoint, which serves as a bridge to a dance-like ostinato section. A single violin harmonic leads into the third movement ("Light and airy"), a cheerful rondo with a bravura conclusion."

Ben Weber: *Consort of Winds* (1976)

Linda Chesis, flute, piccolo
Valerie Edwards, oboe, English horn
Laura Flax, clarinet, bass clarinet
Atsuko Sato, bassoon, contrabassoon
Jeff von der Schmidt, French horn

Born in St. Louis on 23 July 1916, Ben Weber studied medicine for a year at the University of Illinois and then entered De Paul University in Chicago, where he studied voice, piano and music theory. He was practically self-taught in composition, but was attracted to the method of twelve-tone composition after meeting with Schoenberg, though his melodic and contrapuntal structures retain a firm tonal foundation. Within a few years after coming to New York in 1945, Weber began to attract serious attention from his colleagues and the critics alike. His awards include two Guggenheims, two from the Paul Fromm Foundation, and the first Phebe Ketchum Thorne Fellowship for 1965-68. For many years he was an active member of the board of both the International Society for Contemporary Music and the American Composers Alliance, of which he was elected president in 1959. In 1965 he joined the faculty of the New York College of Music. He died on May 9, 1979.

The *Consort of Winds* was commissioned by the Boehm Quintette in 1973, this being made possible by assistance from the New York State Council on the Arts and a grant from the Andrew W. Mellon Foundation. It was completed in April 1974 and had its first public performance the next month. The work's effectively introspective and serious demeanor contrasts sharply with the outgoing, divertimento-like character associated with wind music in the minds of so many listeners. In an essay provided for the Boehm Quintette's recording on Orion records, the composer wrote the following:

"The title, *Consort of Winds*, was chosen because of the inclusion of wind instruments other than the ones normally associated with a wind quintet (i.e. flute, oboe, clarinet, horn, and bassoon)...The composer had the added advantage of having at his disposal an instrumental group which offered him some exchanges of color, i.e., piccolo, alto flute, and a bass clarinet with an extended range...

"The work is in three main movements, with an interlude between the second and third movements. The first is rather in the nature of an overture...There is a slight pause before the second movement, which is contrasting in character and distribution of color, and contains some important elements of the last movement. After the interlude mentioned above, the final section begins as a passacaglia... it gradually disperses itself after eight variations into a finale...and the work is concluded in a mood of dissolution. The import of the entire piece is actually an extended composition without real separations into movements. Although it happens to be written with important reference to a twelve-tone row, the composer feels that important only to himself, and is not dogmatic in either intent or accomplishment."

Gundaris Poné: *Diletti Dialettici* (1973)

Elizabeth Field, violin
Pamela Geannelis, viola
Rebecca Seiver, violoncello
Judith Lynn Stillman, piano
Anna-Marina Wiedmer, flute
Laurel Hall, clarinet
Richard Todd, horn
Akira Tana, percussion

Gundaris Poné was educated in Europe and the United States, receiving his Ph.D. from the University of Minnesota. Since his New York debut as composer and conductor in 1966, he has conducted performances of his works and those of other contemporary composers in major cities in the United States, Canada, England, Germany, Sweden, Belgium, and the Soviet Union. Presently, Poné is professor of composition at the State University of New York at New Paltz and conductor of the Contemporary Chamber Orchestra, an all-professional ensemble specializing in the highest performance standards applied to twentieth-century music, particularly rarely performed works by major composers.

Diletti Dialettici (1973) is a concerto for nine virtuosos: flute, clarinet, horn, percussion, piano, violin, viola, cello, and conductor. It is a single movement sectional composition using advanced contemporary techniques with audience appeal in mind, and with subtle references to Webern, Berg, and Bach through serial means. The writing is highly virtuosic, especially for the horn and percussion, and it places unusual technical demands upon the conductor, the ninth "virtuoso." Under the composer's direction, this work has enjoyed considerable success both in the United States and Europe.

According to the composer, the first section of the work pays tribute to the "grand manner" of the Romantic tradition, while the second makes whimsical reference in polyphonic fashion to Johann Sebastian Bach and Anton Webern, introducing Bach's name and several Webern tone-rows into the music. The third section makes reference to a neighbor's pet; low bells give rise to the elegiac mood of the fourth; and the fifth gives flamboyant expression to musical portraits of Alban Berg and Richard Strauss. In Italian, "*RE*" means the note "D" and the word "king" --written during the Nixon presidency, the sixth section was inspired by a "one-dimensional American king" and is written entirely on one note. The seventh section was suggested by the "*delirando*" of Berg's *Lyric Suite* and also parodies Mahler's *Kindertotenlieder*, and the final section draws upon the idea of the long-drawn-out Russian farewell--"*Dosvidanya.*"

Jolyon Brettingham Smith: *The Ruins of Time* (1974)

Dexter Dwight, Patrick McGinn, James Gwin,
William Trigg, Akira Tana, percussion

Jolyon Brettingham Smith, born in Southampton, England on 9 September 1949, finished school in 1966 and then lived and worked as a teacher in a residential school for maladjusted children in North London. He began studies at the University of Cambridge in October of 1967, eventually breaking off from readings in philosophy and psychology in order to devote himself completely to music. He studied musicology and philosophy at the Karl-Rupprecht University in Heidelberg, West Germany and, at the end of 1970, settled in West Berlin, continuing his musicological studies at the Freie Universität and studying composition with the Korean composer Isang Yun at the Hochschule für Musik und Darstellende Kunst. He remained in Berlin until the summer of 1977 when he moved to the Republic of Ireland, where he now lives in the country south of Dublin. From 1973 to 1977, Jolyon Brettingham Smith taught at the Freie Universität where, as of 1975, he was responsible for all theoretical courses. Besides his other duties, he was instrumental in launching new methods of music education into the Berlin school

system. He has been heard as conductor, lecturer, and on radio and television broadcasts, and his music, which includes works for the stage--music, theater, and ballet--for orchestra, and for all possible ensemble combinations as well as electronic and experimental group-compositions, has been performed and broadcast in countries including Great Britain, Ireland, West Germany and Berlin, Italy, Spain, Portugal, France, Australia, the United States, and Hong Kong. *The Ruins of Time* was written for the first concert of the percussion ensemble of the Hochschule für Musik, Berlin, Klaus Kiessner conducting, and was premiered on 23 May 1975. It is a brief work, lasting only about nine minutes, for five percussionists.

Sheila Silver: *Canto* for baritone and chamber ensemble (1979) (Text: *Canto XXXIX* by Ezra Pound)

Amy Leventhal, viola *Valerie Edwards, oboe, English horn*
Michael Curry, violoncello *Randell Croley, trumpet*
Theodore Grille, bass *Donald Renshaw, trombone*
Patrick McGinn, Dexter Dwight, William Trigg, percussion

Sheila Silver, presently on the faculty of the State University of New York at Stony Brook, holds degrees from the University of California at Berkeley and Brandeis University. *Canto* was written 1978-79 while she was on a Prix de Rome; her other works include *Chariessa*, a song cycle for soprano and piano on texts of Sappho, and *Galixidi* for orchestra. A 1972 Berkshire Music Center Composing Fellow, Ms. Silver has been recipient of a 1977-78 Radcliffe Institute Fellowship and a 1969-71 Prix de Paris.

Canto was commissioned by the Berkshire Music Center in cooperation with the Fromm Music Foundation at Harvard, and this is its first performance. Ms. Silver has provided the following program note for the occasion:

I think of *Canto* as a theater piece - a dramatic monologue for baritone and chamber ensemble in which the soloist assumes three roles: Odysseus, Circe, and narrator, often in quick succession. At times delineation between the roles is obscure, all being voices in one fate or destiny. The surface of Pound's text exudes mystery, sensuality, and above all musicality in terms of pure sound. The tone of the text spans a vast range of expression from orgiastic decadence to celestial vision and spirituality. Using as a point of departure the story of Odysseus and Circe, the subject matter remains poised between mortal risk and the bedroom scene, and climaxes with an affirmation of sensual delight and the ensuing result, procreation. While line by line analysis of the poem is certainly enlightening, it is not essential to the appreciation of the music. On the contrary, it i the raw sensuality embedded in mystery which is the essence of the text and which I have attempted to interpret musically. Indeed, the use of several languages, certainly not understandable by all on first hearing, but creating a spectacular phonetic richness, enhances the sense of mystery and magic that pervades the canto.

In his travels, Odysseus lands on Circe's island. His men, lured by the goddess's song and beauty approach her house, which is surrounded by seemingly tame wolves and lions, actually her past victims. A potion of honey and wine followed by a touch of Circe's wand reduces them to swine and they are herded into a pigpen, acorns strewn at their feet. Odysseus, upon hearing of his companions' dreadful fate, sets out to their rescue and is met, en route, by Hermes, who equips him to deal with Circe's magic. Odysseus is instructed that when Circe realizes her potio is useless on him, he must draw his sword and threaten to kill her. Her reaction will be to invite him to share her bed, which he must do, but only after she has sworn not to unman him. All happens as predicted and once Odysseus has overcome Circe's trickery, she welcomes him with splendor. After a year of bliss together, Odysseus asks the goddess's aid in resuming his journey homeward. She replies that first he must go to Hades to consult the seer Teiresias. With Circe's careful guidance, this perilous task is successfully accomplished.

Most of the Greek in this canto is from Homer, the longer passage in the middle being the moment in which Circe tells Odysseus that he must go to Hades. Some of the Latin comes from or refers to Vergil, Catullus, and Ovid, and some of it is made up by Pound. Its presence reflects, in part, the development of the Odysseus-Circe myth as retold by the Latin poets; her image increases in decadence and bestiality as the story passes through literary history. The Italian refers to certain passages in Dante's *Paradiso* that deal with the celestial rose, symbol of light, joy, and spiritual ecstasy.

The last third of the canto draws upon the tradition of Greek lyric poetry in its imagery and portrayal of ceremonial dance and ritual. The poem is transformed into an aphrodisiacal ode celebrating springtime, fertility, and the act of creation: 'Fac deum! 'Est factus.' (Make God, He is made.), followed by 'His rod hath made god in my belly/Sic loquitur nupta/(So says the bride) Cantat sic nupta (So sings the bride).

CANTO XXXIX

Desolate is the roof where the cat sat,
Desolate is the iron rail that he walked
And the corner post whence he greeted the sunrise.
In hill path: 'thkk, thgk'
of the loom
'Thgk, thkk' and the sharp sound of a song
under olives
When I lay in the incle of Circe
I heard a song of that kind.
Fat panther lay by me
Girls talked there of fucking, beasts talked there of eating,
All heavy with sleep, fucked girls and fat leopards.
Lions logny with Circe's tisane,
Girls leery with Circe's tisane
κακὰ φάρμακ' ἔδωκεν
kaka pharmak edōken
The house of smooth stone that you can see from a distance
λύκοι ὀρέστεροι ἠδὲ λέοντες
lukoi oresteroi ede leontes
wolf to curry favour for food
--born to Helios and Perseis
That had Pasiphae for a twin
Venter venustus, cunni cultrix, of the velvet marge
ver novum, canorum,.ver novum
Spring overborne into summer
late spring in the leafy autumn
καλὸν ἀοιδιάει
KALON AOIDIAEI
Ἦ θεὸς, ἠὲ γυνή.. φθεγγωμεθα θασσον
é theos ée gyné....phthergōmetha thasson
First honey and cheese
honey at first and then acorns
Honey at the start and then acorns
honey and wine and then acorns
Song sharp at the edge, her crotch like a young sapling
illa dolore obmutuit, pariter voces

Ἀλλ' ἄλλην χρὴ πρῶτον ὁδὸν τελέσαι, καὶ ἱκέσθαι
Εἰς Ἀίδαο δόμους καὶ ἐπαινῆς Περσεφονείης
Ψυχῇ χρησόμενος Θηβαίου Τειρεσίαο
Μάντηος ἀλαοῦ τοῦ τε φρένες ἔμπεδοί εἰσι·
Τῷ καὶ τεθνειῶτι νόον πόρε Περσεφόνεια

When Hathor was bound in that box
afloat on the sea wave
Came Nava swimming with light hand lifted in overstroke
sea blossom wreathed in her locks,
'What are you box?'
'I am Hathor.'
Che mai da me non si parte il diletto
Fulvida di folgore
Came here with Claucus unnoticed, nec ivi in harum
Nec in harum incressus sum.
Discuss this in bed said the lady
Eune kai philoteti ephata Kirke
Εὐνῇ καὶ φιλότητι, ἔφατα Κίρκη
es thalamon
Ἐς θάλαμον
Eurilochus, Macer, better there with good acorns
Than with a crab for an eye, and 30 fathom of fishes
Green swish in the socket,
Under the portico Kirke:.....
'I think you must be Odysseus....
feel better when you have eaten....
Always with your mind on the past....
Ad Orcum autem quisquam?
nondum nave nigra pervenit.....
Been to hell in a boat yet?'

Sumus in fide
Puellaeque canamus
sub nocte....
        there in the glade
To Flora's night, with hyacinthus,
With the crocus (spring
        sharp in the grass)
Fifty and forty together
        ERI MEN AI DE KUDONIAI
Betuene Aprile and Merche
        with sap new in the bough
With plum flowers above them
        with almond on the black bough
With jasmine and olive leaf,
To the beat of the measure
From star-up to the half-dark
From half-dark to half-dark
        Unceasing the measure
Flank by flank on the headland
        with the Goddess' eyes to seaward
By Circeo, by Terracina, with the stone eyes
        white toward the sea
With one measure, unceasing:
        'Fac deum!' 'Est factus.'
Ver novum!
        ver novum!
Thus made the spring,
Can see but their eyes in the dark
        not the bough that he walked on.
Beaten from flesh into light
Hath swallowed the fire-ball
A traverso le foglie
His rod hath made god in my belly
        Sic loquitur nupta
        Cantat sic nupta

Dark shoulders have stirred the lightning
A girl's arms have nested the fire,
Not I but the handmaid kindled
        Cantat sic nupta
I have eaten the flame.

EZRA POUND

August 6, 1999

Memorial Concert for Benjamin Britten and Dimitri Shostakovich

In 1932, Dimitri Shostakovich completed one of his most powerfully imaginative works, the opera *Lady Macbeth of Mtzensk*. It brought him first immense success and an excited acclaim he had not experienced since the premiere of his Symphony No. 1 in 1926. Very soon it brought him deep trouble, when, two years after its premiere, it was attacked in *Pravda* for its "Western formalism," lack of melody, a generally fidgety and neurasthenic manner, immorality in the choice of story and the telling of it, and for exemplifying "'Leftist' confusion instead of natural human music." What happened next is an oft-told tale--the withdrawal on the eve of its first performance of the Symphony No. 4 and the presentation a little over a year later of the Symphony No. 5 as "a Soviet artist's reply to just criticism."

The opera and the Fourth Symphony are the high-water marks of Shostakovich's dissonant and exuberant early style. The Fifth Symphony, about which we tend to forget that it too is a very young man's music, the music of a man just thirty, is his first grand statement of mastery in the more conservative style he cultivated for the rest of his life. But the Preludes for Piano, Opus 34, composed between December 1932 and March 1933, foreshadow this new manner, their stance being distinctly guileless.

The Preludes are arranged like Chopin's--clockwise around the circle of fifths, each major key being followed immediately by its relative minor (thus C major, A minor, G major, E minor, D major, and so on). They are brief and they cover a wide range from the solemn to the frivolous. Prelude XIV in E flat minor represents the serious end of the spectrum most nobly: it is also a piece that became independently well know through Leopold Stokowski's orchestral transcription.

Benjamin Britten's Sonata for cello and piano is the first in a series of important works written for Mstislav Rostropovich, the series continuing with three suites for unaccompanied cello, the Symphony for cello and orchestra, and the Pushkin cycle called *The Poet's Echo*, written for Rostropovich as pianist and his wife, Galina Vishnevskaya. (The solo soprano part in the War Requiem, composed soon after the Cello Sonata, was also written with Vishnevskaya in mind.) The title page of the Sonata states that the music was "inspired by the playing of Mstislav Rostropovich" and that it is dedicated to him. Britten sketched the work in the fall of 1960 and completed it in January 1961. The following description of the five movements is the composer's own:

"DIALOGO (Allegro)--This movement is throughout the discussion of a tiny motive of a rising or falling second. The motive is lengthened to make a lyrical second subject which rises towards and falls from a pianissimo harmonic.

"SCHERZO-PIZZICATO (Allegretto)--A study in pizzicato, sometimes almost guitar-like in its elaborate right-hand technique.

"ELEGIA (Lento)--Against a sombre piano background, the cello sings a long tune. This tune is developed, by means of double, triple, and quadruple stopping, to a big climax,and sinks away to a soft conclusion.

"A brief MARCIA (Energico)--The cello plays a rumbustious bass to the jerky tune on the piano. The TRIO has horn-like calls over a repeated triplet bass. The MARCH returns very softly, with the bass (now in the treble) in harmonics.

"MOTO PERPETUO (Poco presto)--the 6/8 SALTANDO theme dominates the entire movement, frequently changing its character, now high and expressive, now low and grumbling, now gay and carefree."

The first pianist to play the Sonata with Rostropovich was Britten himself. He was one of the wonderful pianists of his time and he wrote, especially in his many songs, hundreds of pages of beautiful music for the piano. But unlike such composer-pianists as Beethoven, Chopin, Brahms, and Bartók, he showed next to no interest in piano music as such. In 1938, when he was twenty-four, he wrote a Piano Concerto for himself; two years later he contributed to Paul Wittgenstein's collection of pieces for piano left-hand and orchestra; and soon after, he wrote a Scottish Ballad for two pianos with orchestra. But for piano alone we have only a very early set called *Holiday Diary* and then these two pieces of his Opus 23. (His much later *Gemini* Variations for piano duet were written for two kids who also played flute and violin!)

The *Introduction and Rondo Burlesca* was completed in November 1940. The grave Introduction, with its dotted-rhythms rhetoric and stark counterpoint, might indeed remind us of Shostakovich. It makes a striking reappearance in the tightly composed Rondo, just before a cadenza propels the piece to its energetic close. The *Mazurka elegiaca*, composed in July 1941, was Britten's response to the death in New York on 29 June of the eighty-year old Ignacy Jan Paderewski. It was a melancholy passing in exile. After a dazzling pianistic career, Paderewski's premiership was a disaster, and he left Poland in bitterness in 1919, never to return. In his later years he permitted himself a level of performance that was a matter of universal embarrassment, and he lived just long enough to see his country invaded and deprived of independence yet again. Britten's elegy, notable for the wistful loveliness of his mazurka melody as well as for the richness of the piano style, is one of his most touching pieces.

The Shostakovich Eight Quartet, too, is an elegy, dedicated to "The Memory of the Victims of Fascism and War." It grew out of time spend in Dresden in the summer of 1960, working on music for an anti-Fascist film called *5 May*, and the quartet came to him quickly and in a state of intense emotional turmoil. The music is dominated by his own signature: using the German transliteration of his initials, D.Sch., Shostakovich gets the motive D-E flat-C-B (E flat in German being Es, B natural being H). He also quotes extensively from his own earlier works, including *Lady Macbeth of Mtzensk* (rehabilitated by then and performed under a new title, *Katerina Ismailova*), the Piano Trio, the First, Fifth, and Tenth symphonies, and the Cello Concerto No. 1.

To most of us, Shostakovich means symphonies. There are, however, fifteen string quartets to be placed alongside the fifteen symphonies, and they represent a collective achievement on a high order indeed. They are works of his maturity (intense concentration on the genre began in the 1950s) and they have the advantage that the "private" nature of the string quartets excuses Shostakovich from inventing those strenuously optimistic finales that are the least likable and least convincing parts of his "public" symphonies.

The Eighth Quartet is in five movements, played without pause. The first is marked Largo, a fugue on the DSCH theme, but invaded gently by contrasting quoted melodies. This leads to a furious Allegro molto in a wrenchingly distant G sharp minor, dissonantly canonic, punctuated by irregularly placed chords, with, eventually, an hebraic theme for the Piano Trio striding across the texture. The third movement, in G minor, is a wan waltz, oft-visited by the opening theme of the First Cello Concerto. Shostakovich closes with two slow movements, the first (C sharp minor) full of passions and disruption, the other a gathering-in, a return to imitative textures, to the DSCH idea, to the original C minor tonality, leading to a close in profound peace.

-Michael Steinberg-

August 7, 1979

Collage is a chamber ensemble devoted to excellence in the performance of contemporary music. The ensemble plays varied programs which include music-theatre, chamber works, and works newly commissioned by *Collage*. The ensemble features performances of works written by Boston-area composers. During the seven years of Collage history, the group has premiered twenty-seven new works, most of these having been Collage commissions.

Collage concerts bring the composer and performer to the listener. Concerts feature particular composers, conductors, and musicians who perform chosen works. Following concerts the audience is invited to meet the artists. Collage artists include Boston Symphony musicians Frank Epstein, percussion; Ronald Feldman, cello; Paul Fried, flute; and Ronald Knudsen, violin; and free-lance musicians Robert Annis, clarinet; Joan Heller, soprano; and Christopher Kies, piano.

Collage chose their name to specify that they are a flexible group allowing the possibility of many different "musical collages". These musical collages insure a diversified repertoire which encompasses the full gamut of the chamber music of our time.

William Thomas McKinley: *Paintings #4* (1978)

Born 9 December 1938 in New Kensington, Pennsylvania, William Thomas McKinley received degrees from Carnegie Mellon and Yale universities. He has taught at Yale, the State University of New York at Albany, and the University of Chicago, and is presently Chairman of the Afro-American Music Department as well as a member of the composition faculty at the New England Conservatory of Music. A recipient of many awards and honors, Mr. McKinley has received two commissions from the Fromm Foundation as well as from the Chicago Symphony, the University of Wisconsin, the Sequoia String Quartet, TASHI, Les Thimmig, and Richard Stoltzman, in addition to three grants from the National Endowment for the Arts. In January of 1979, the Minnesota Symphony Orchestra gave the world premieres of his Symphony #1; Mr. McKinley was the winner of the Minnesota Symphony 75th Anniversary Orchestral prize.

Mr. McKinley's works are published by Margun Music; his compositions, now numbering over one hundred, have been performed world-wide, and three recordings are soon to be released. Mr. McKinley is also active in the field of jazz improvisation, and, a jazz pianist, he performs with his Trio, which includes Miroslav Vitous, bass, and Rodger Ryan, drums. Most recently, Mr. McKinley was invited to give seminars in composition at Tanglewood where he will be in residence from 4 August to 19 August 1979. Mr. McKinley resides in Reading, Massachusetts, with his wife and five sons.

Mr. McKinley has provided the following program note for *Paintings #4*:

"*Paintings #4* was originally conceived as a collection of musical tone portraits. However, during the earliest stages of the creative process, it soon became vivid in my imagination that a single, dramatically uninterrupted movement structure was forming. Hence a single painting of 'magical visions' resulted, an imaginary landscape, chimerical, whirling, and perpetually evolving and transforming back and forth from concrete into amorphous musical texture.

"Throughout the work's entirety, the role of percussion is of principal importance; in fact, *Paintings #4* is dedicated to Frank Epstein, percussionist with the Boston Symphony Orchestra. In its dramatic construction, the percussion acts both as an antagonist and a protagonist and is given very elaborate polyphonic and contrapuntal detail, complex textural and melodic transformations, and, when musically necessary, simple, direct and singular dramatic interjections. Fundamentally, therefore, the percussion acts as a *cantus firmus*, a rhythmic and melodic thread of continuity surrounded by an embroidered network of arabesques and kaleidoscopic play generated by the other instruments. However, the percussion activity regardless of its sonic importance, should never relegate the surrounding instrumental activity to a position of secondary importance. It is the combined dramatic 'affect' which seeks to release in the listener's imagination a realm of magic, that uncertain and equivocally mystical spiritual ingredient shelves within the human psyche.

"No one will deny that vibrant chimerical visions exist within each one of us. We need only to recollect childhood dreams and fantasies. *Paintings #4* attempts to evoke and unlock each listener's personal vision, magic, those subconscious paintings, images, and perceptions which are often very distant and nebulous, but at times so very near and distinct. It is the 'concretion' of both worlds, the magical and the real, and their ultimate meeting point in time which initiates vision. And given the insight and genius of a great painter or the technological

development of some future camera with which precisely to photograph mental images, each of us would then be able to capture permanently our most brilliant and private magical visions, crystalizing a myriad of fantasies and a plethora of the deepest projections and essence of mind.

"Thus, from the realm of 'pure' sound I have tried to capture dramatically and expand musically a few crystallized moments from the mental diary of my most personal and private dream visions, hoping to unleash within the listener the infinite sounds of the mind's ear and the infinite colors of the mind's magical and visionary eye."

Arthur Berger: *Composition for Piano, Four Hands* (1977)

Born in New York on 15 May 1912, Arthur Berger came to Brandeis University, where he is Irving G. Fine Professor of music, in 1953, following a career as music critic, notably of the *New York Herald Tribune*. Though chiefly known at present for his chamber and solo works, he has written several orchestral works which have been played by major organizations, including the Boston Symphony Orchestra and the New York Philharmonic. Mr. Berger was founding editor of *Perspectives of New Music*, and he has written a book on Copland and seminal articles on Stravinsky. His awards and commissions include the Guggenheim, Fulbright, NEA, Council of Learned Societies, and League of Composers; he is a member of the National Institute of Arts & Letters and the American Academy of Arts & Sciences; and his teachers in theory and composition included Walter Piston, Nadia Boulanger, and Darius Milhaud. The composer has provided the following program note for his *Composition for Piano, Four Hands:*

"It is well known by now that in the 1950s there was a rapprochement between neoclassic and atonal composers, and I felt I could resume my techniques of the 1930s and deal with them in my own terms. The *Composition for Piano, Four Hands*, however, may reflect another pendular swing, for while it is not at all diatonic--dealing as it does with registral transformations of chromatic tone-clusters--it does not disdain certain local pitch priority. Two of the important centers are articulated by the piano preparations: the G above middle C, and the E below middle C. The use of a metal screw to alter the timbre of these pitches obviously brings Cage to mind, but it should also be obvious that I share none of his philosophy. At the same time I should point out that we were closely associated at Mills College, where he prepared the music for the dance: I was something of an accomplice at the birth of his novel ideas, and he was interested in my suggestions until he could no longer (later in New York) accept my neoclassicism, so that there had to be a parting of the ways.

"The present version of the four-hand piece is a substantial revision of a version (virtually a work in progress) that was given in New York in December by the Composer's Guild for Performance. I did not perform then, and it is quite frankly by participating in its preparation that I felt the need to make changes. Young pianists today can handle enormous difficulties with ease, and far from these difficulties being for their own sake, they yield a special effect. But four-hand music is traditionally for musicians to play in the home for pleasure, and though ideally I should have liked my piece to lend itself to reading at sight (perhaps some day it will), it seemed to me appropriate for a piece of this genre to be less taxing, more comfortable to play than most of my recent music. One way to achieve this end has been to tailor it to my own limited capacities as pianist, and I'm much indebted to Christopher Kies for his patience with me as I brought new amendations to each rehearsal. A concomitant benefit of this procedure has been to provide for the composer a luxury the painter enjoys--the luxury of standing back and viewing one's achievement as one works. The greatest skill in solfeggio is insufficient to anticipate how the pitch classes one can hear within an octave or two will sound when distributed over the more than seven octaves of the piano. This was an important issue for me, since registral space is one of the main things my four-hand piece is about.

"The work is quite sectional, almost like a set of variations, though the sections are of varying length. The sections do not have closure, as movements do, since there is suspense between them, and in three instances one of the players gives the sense of improvising (though the notes are all specified) while the other attends to the preparation of the strings. In making so much use of sevenths and ninths to achieve the quality I want, I rely on the assumption that the tension they are supposed to have is offset on the horizontal plane by rendering them as much a norm as stepwise motion, and on the vertical plane by tempering their putative bite with the luminosity of sonorous space."

Luigi Dallapiccola: *Parole di San Paolo* (1964)

Luigi Dallapiccola was born in Pisino, Istria, Italy on 3 February 1904 and died in Florence on 19 February 1975. Schooled in Trieste and later in Graz, he moved to Florence in 1921 and studied at the Cherubini Conservatory, where he was appointed to the faculty in 1934. He was an instructor at the Berkshire Music Center in the summers of 1951 and 1952 and also taught, in this country, at Queens College, the University of California at Berkeley, and Dartmouth.

John Harrison has provided *Collage* with the following program note for Dallapiccola's *Parole di San Paolo:*

"Dallapiccola's sacred pieces are central to his achievement: *Canti di Prigiona* (1941),*Job* (1950), and *Christmas Concerto* (1956) and the present *Parole di San Paolo* (1964) bear witness to his religious temperament. His attitude to his musical calling was devotional.

"During the thirties and forties both Dallapiccola and the poet Montale lived in Florence. The conjunction is pleasing, a very literary composer and a very musical poet working through anxious times on fragile and durable artifacts which combined modern compression with traditional aesthetic and ethical values.

"Most composers' strengths and weaknesses come from the same sources. Dallapiccola's inwardness and simplicity create his superb line and harmony, but his loud passages sometimes seem only obligatory and his rhythms studied. The text from *Corinthians* is so ideally suited to his temperament that these issues never arise. The lines and harmonies are derived,as in all mature Dallapiccola, from a twelve-note series and are undisguised statements of the series. Four chords, each of a different intervallic character, begin the piece and are heard as instrumental refrain many times thereafter. As always in Dallapiccola's vocal pieces, the singer's line is a gold thread, conventional in the best sense, establishing through its row-melody its own intelligible conventions, and imbued with the '*caritas*' upon which the text revolves."

Corinthians XIII

Si linguis hominum loquar et angelorum, caritatem autem non habeam, factus sum velut aes sonans aut cymbalum tinniens.	Though I speak with the tongues of men and angels, and have not charity, I am become as sounding brass, or a tinkling cymbal.
Et si habuera prophetiam, et noverim mysteria omnia, et omnem scientiam: et si habuero omnem fidem ita ut montes transferam, caritatem autem non habuero, nihil sum.	And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not charity, I am nothing.
Et si distribuero in cibos pauperum omnes facultated meas, et si tradidero corpus meum ita ut ardeam, caritatem autem non habuera, nihil mihi prodest.	And though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not charity, it profiteth me nothing.
Caritas patiens est, benigna est: . . . Non guadet super iniquitate, congaudet autem veritati: Omnia suffert, omnia credit, omnia sperat, omnia sustinet . . .	Charity suffereth long, and is kind: . . . rejoiceth not in iniquity, but rejoiceth in the truth: Beareth all things, believeth all things, hopeth all things, endureth all things . . .
Nunc autem manent fides, spes, caritas, tria haec: major autem horum est caritas.	And now abideth faith, hope, charity, these three: but the greatest of these is charity.

John Heiss: *Capriccio* for flute, clarinet, and percussion (1976)

John Heiss, born in 1938, is active in new music as both composer and flutist. In the past twelve months, with the support of a Guggenheim grant, he has completed a wind quartet, a chamber cantata for children's choir, two movements of an orchestral work-in-progress, and a set of etudes for solo flute. He recently premiered the etudes at the National Flute Association annual convention in Dallas, and, in September, he will resume teaching at the New England Conservatory of Music. Of his *Capriccio*, published by E.C. Schirmer and soon to be recorded by *Collage*, he writes:

"My *Capriccio* was composed specifically for Frank Epstein and *Collage*, at their request, and under the support of a National Endowment grant. In composing the work, I had foremost in mind the special qualities of this percussionist, whose supple rhythms, fluid musical line, and sensitivity to color have long enchanted me. Thus, while the work is a trio, the percussionist part is featured, with the flute and clarinet playing auxiliary roles as commentators, lesser partners, or, if you will, blocking-backs who run only occasionally. The title indicates that this is basically a 'fun' piece, slightly whimsical--though not trivial--and intended as an entertainment for both performers and audience."

Fred Lerdahl: *Eros* (Variations for mezzo-soprano and chamber ensemble) (1975)

Fred Lerdahl, currently Professor of Music at Harvard University, has taught at Harvard and has received numerous awards and commissions. He has just completed a book with linguist Ray Jackendorf on the formal theory of tonal music and recently composed a string quartet for the Juilliard Quartet. He is now writing a second quartet for the Pro Arte Quartet. *Eros* received the 1977 Naumberg Recording Award and has been recorded by *Collage* for CRI. The composer has provided the following note:

"The text for *Eros* is a poem by Ezra Pound, entitled '*Coitus*' from the volume *Lustra* (1915):

The gilded phaloi of the crocuses
  are thrusting at the spring air.
Here is there naught of dead gods
But a procession of festival,
A procession, O Giulio Romano,
Fit for your spirit to dwell in.
Dione, your nights are upon us.

The dew is upon the leaf.
The night about us is restless.

"Dione is the mother of Venus, the goddess of love. Presumably the poet is contemplating a fresco by the Renaissance painter Giulio Romano. In the musical setting, for which the poem is merely a point of departure, the mezzo-soprano sings as if Giulio were her lover.

"The piece is a set of twenty-one continuous variations, each one twenty measures long. In the first variation the singer sets forth the entire poem; thereafter the poem is varied along with the music. As in classical music, the variation technique depends on rigorous adherence to an underlying harmonic and metrical structure, upon which melodic, rhythmic, and harmonic details are elaborated. From Bach's *Goldberg Variations* came the idea of making every third variation some kind of canon. The larger structure falls into three increasingly climactic cycles of seven variations each.

"The instruments accompanying the singer are alto flute, viola, electric guitar, bass electric guitar, harp, piano, and percussion. The voice and the acoustic instruments are amplified discreetly to form a degree of blend with the electric guitars.

"*Eros* is a Koussevitzky commission and was written in 1975 with the support of a Guggenheim Fellowship. It was first performed in February 1977 by the Chamber Music Society of Lincoln Center."

August 3, 1977

Please note the following change of order on tonight's program:

The concert will begin with Girolamo Arrigo's *Infrarosso*, to be followed by György Ligeti's *Kammerkonzert*. The order of the pieces following intermission remains as on the printed program.

Girolamo Arrigo: *Infrarosso* for sixteen instruments (1967)

Craig Burket, violin
David Dyer, violin
Jan Karlin, viola
Phoebe Carrai, violoncello
Timothy Pitts, bass
Linda Chesis, flute, piccolo
Deborah Workman, oboe, English horn
Jonathan Levin, horn
John D. Rojak, trombone
Sarah Schuster, harp
William Hudgins, clarinet, E-flat clarinet
John Nishi, clarinet, bass clarinet
Daniel Druckman, Akira Tana, percussion
Cynthia Peterson, piano
Yolanda Liepa, celesta

Born in Palermo, Sicily on 2 April 1930, Girolamo Arrigo studied at the Bellini Conservatory in Palermo from 1950-54, and later in Rome and Paris, in the latter city from 1954-57 with Max Deutsch. Arrigo's works are mostly in small forms, virtually all with programmatic connotations, and he points to Dante and Karl Marx as important influences on his development. His most important works include *Tre occasione* for soprano and thirty-two instruments (1958), *Episodi* for soprano and flute on ancient Greek texts (1963), *Shadows* for orchestra (1965), and *Infrarosso* (*Infrared*) for sixteen instruments (1967). He has also written a "collage opera," *Orden* (1969) on French, Italian, and Spanish texts and consisting of several not necessarily related numbers. Arrigo is presently Artistic Director of the Teatro Massimo in Palermo, and his latest work, *Solarium* for large orchestra, will be premiered in Paris next year.

Infrarosso dates from the first period of Arrigo's works and uses techniques fashionable in the sixties, including, for example, microtones (the sounding of pitches ¼ tone higher or lower than notated), polytextural passages, and experimental sounds. The thirteen-minute work uses both strict and proportional notation, occasionally also graphic notation, and consists of various "sound events" or sections interrupted by fourteen-second-long static portions. The piece builds on the alternation of static passages, which are always the same or slightly varied, and passages of musical motion, which differ in such qualities as time-length, dynamic level, and instrumental color. The structure of the piece is rondo-like, the static portions being comparable to that of the rondo's main theme.

György Ligeti: *Kammerkonzert* (1969-70)

Harvey Thurmer, violin
Gordon Wolfe, violin
Valentina Charlap, viola
Susan Stevens, violoncello
Mikeal Price, bass
Iva Milch, flute, piccolo
Linda Strommen, oboe, English horn
Eric Achen, horn
Lawrence Isaacson, trombone
Laurel Hall, clarinet
William Hudgins, clarinet, bass clarinet
Brenda Landrum, piano, celesta
Sally Pinkas, harpsichord, organ

The Hungarian avant-garde composer György Ligeti was born in Dicsöszentmartin, Transylvania, studied composition at the Budapest Music Academy from 1945-49 with Sándor Veress and Ferenc Farkas, and was instructor there from 1950-56. He left Budapest in 1956, working in the Studio for Electronic Music in Cologne and then living mostly in Vienna and Berlin. A summer lecturer at the International Courses for New Music in Darmstadt and, from 1961, guest professor of composition at the Musical High School in Stockholm, Ligeti also lectured in Spain, Holland, Germany, Finland, and at Tanglewood. He was composer-in-residence at Stanford University in 1972 and was appointed professor of composition at Hamburg's Hochschule für Musik [illegible] 1973.

In writing of Ligeti's music, Louis Christensen notes that his three chamber works--the String Quartet No. 2, Ten Pieces for Wind Quintet, and the Opus 13 *Kammerkonzert*--have certain things in common, including the fact that they were written for virtuoso players, the twenty-one minute *Kammerkonzert* for Friedrich Cerha's ensemble *Die Reihe* of Vienna. He describes the music of these works as "of the 'devilishly' eventful type that we know from *Aventures* and the second movement of the Cello Concerto, but now with an emphasis on extremely difficult

individualized performance, comparable to the demands on the solo cello in the Concerto...Besides the soloistic tendency, Ligeti explores the effect of simultaneously superimposed meters (*Kammerkonzert*, third movement)...But what the chamber works have in common is not as musically important as the individual expression of each of the movements, which covers a wide range of associations."

George Couroupos: *Abstr'acte* (1975)

Irene Sazer, violin
Cynthia Busch, viola
Mathias Wexler, violoncello
Robert Caplin, bass
Dana Kemp, trumpet
Glenn Mayer, trombone
Robert Bush, flute
Linda Strommen, oboe
Laurel Hall, clarinet
Timothy McGovern, bassoon
Eric Achen, horn
Mark Tetreault, tuba
Sally Pinkas, organ

Born in Athens in 1942, George Couroupos studied piano at Athens Conservatory and mathematics at Athens University. In 1968 he went to Paris on a French Government Scholarship and studied composition at the Paris Conservatory with Olivier Messiaen, graduating in 1972 with first prize in composition. From 1971-76, Couroupos was director of the *Maison de la Culture de Creteil*, where he had opportunity to work together with professional and amateur artists in the musical education of children, creating new works with as many as two hundred and three hundred performers. These works include *Hermes* and *Prometheus*, both from 1973, *Children of the Sand* in 1974, and *The Tower of Babel* in 1976.

The composer notes that "the title '*Abstr'acte*' derives from the words 'abstraction' and 'entracte,' and the work is based on the idea of 'colored silence': the composer colors in various ways the periods of silence which are an integral part of this ten-minute work, and the musical motion of the piece relates to or related to the idea of 'silence.'" In fact, the piece can be understood to begin with the silence that precedes the entrance of the conductor onto the stage. *Abstr'acte* is scored for flute, oboe, clarinet, and bassoon; violin, viola, cello, and bass; trumpet, horn, trombone, and tuba; organ; and tamtam.

C. Curtis-Smith: *Music for Handbells* (1976-77)

Yolanda Liepa, William Trigg, Eiji Oue, Patrick McGinn, James Gwin, Richard Flanagan, Daniel Druckman, Akira Tana, Dexter Dwight, Toshimasa Mizukoshi

C. Curtis-Smith was born in Walla Walla, Washington in 1941. He studied composition with Kenneth Gaburo at the University of Illinois and with Bruno Maderna at Tanglewood, and piano with David Burge and Guy Mombaerts. A graduate with distinction from Northwestern University, his many awards have included a Guggenheim Foundation Fellowship, an award from the American Academy and Institute of Arts and Letters, grants from the National Endowment for the Arts and the Martha Baird Rockefeller Foundation, an ASCAP composition award, and, in 1972, the Koussevitzky Prize at Tanglewood. His music is published by Theodore Presser, Editions Salabert, and George Schirmer; he has received numerous commissions; and he has been active as performer as well as composer. In 1976-77, he was Visiting Lecturer in Composition at the University of Michigan, and he is currently Associate Professor at Western Michigan University.

The composer writes of his nine-minute *Music for Handbells* that it "was written for a three-octave (thirty-seven pitches) set of handbells. Each of the handbell players is responsible for either three or four bells...Each of the ten parts is assigned one or two dyads, which are, of course, combined with other dyads. These dyads are constructed around the pitch center C, with G (sometimes G major) a strong supporting sonority. The separate dyads are thought of as progressing independently with occasional collisions in musical space to form what are sometimes very consonant vertical entities (C major, E flat major, etc.)

"Since handbells produce tones of such extraordinary duration, <u>every</u> pitch can be thought of as forming and maintaining a separate level throughout the piece. Melodies then become an intricate series of staggered repeated notes, sometimes widely spaced, but nonetheless ultimately simply repeated notes, which by their immediate juxtaposition in musical space <u>happen</u> to form melodies, lines, and harmonies. Thus, the opening of the piece, the germ of this concept, is quite simply, three levels of repeated notes. After that, the complexity of the

repetitions increases rapidly.

"The piece is traditionally notated in terms of pitch and duration with nothing left to chance, with the exception of three rather short sections: the opening passage, the state C major-ish section about halfway through, and the loudest passage near the end where the bells enter in stretto one by one."

The Berkshire Music Center gratefully acknowledges and thanks Ann Marcure and St. Stephen's Episcopal Church for providing the handbells used in this performance.

Marius Constant: *Symphonie pour instruments à vent* (1978)

Linda Chesis, Anna-Marina Wiedmer, Susan Downey, flutes
Andrea Ridilla, Jennifer Sperry, oboes
William Hudgins, E-flat clarinet
Laura Flax, Laura Ardan, clarinets
John Nishi, bass clarinet
Lynn Gaubatz, Lisa Storchheim, bassoons
Karla Ekholm, contrabassoon
Richard Todd, Jeff von der Schmidt, Jonathan Boen, Jonathan Levin, horns
Wynton Marsalis, Justin Cohen, James Donato, trumpets
Lawrence Isaacson, Glenn Mayer, John D. Rojak, trombones
Mark Tetreault, tuba

The French composer and conductor Marius Constant was born in Bucharest, Rumania on 7 February 1925 and graduated from the Bucharest Conservatory in 1944. He studied in Paris for the next several years: conducting with Jean Fournet, composition with Olivier Messiaen, Nadia Boulanger, and Arthur Honegger. From 1956 to 1966 he was director of Roland Petit's *Ballets de Paris* and served until 1971 as president and music director of the Parisian new music ensemble "Ars Nova," which he founded in 1963. He has been guest lecturer at Stanford University and at the International Conductors Course of the Netherlands Radio in Hilversum, Holland, where he specialized in avant-garde repertory. Constant's early compositions are impressionistic; later ones use serial and aleatory techniques, particularly in multi-media productions.

Symphonie pour instruments à vent is Marius Constant's latest work, written for and premiered on 17 March 1978 in Montreal by the Ensemble of the Society for Contemporary Music of Quebec under the direction of Pierre Bartholomee. It is a dramatic work, fourteen minutes in length, with elements of confrontation, contrast, and integration: romantic suggestions of Robert Schumann's music are either agreed to or contradicted by members of the instrumental group. The piece is of virtuoso character, making use of multiphonics and, at times, of sounds produced using only a part of the instrument being played, e.g., mouthpiece or reed. The score is strictly notated for the most part, but also includes some freely notated sections with modular repetitions.

Karlheinz Stockhausen: *Hymnen* (Third Region) for orchestra and electronic tape (1969)

Karlheinz Stockhausen was born in Mödrath, near Cologne on 22 August 1928. His teachers included Frank Martin in Cologne and, in Paris, Olivier Messiaen and Darius Milhaud. He has been described as "a pioneer of 'time-space' music, marked by a controlled improvisation, and adding the vectorial (i.e., directional) parameter to the four traditional aspects of serial music (pitch, duration, timbre, and dynamics), with performers and electronic apparatuses placed in different parts of the concert hall; such performances, directed by himself, are often accompanied by screen projections and audience participation; he also specifies the architectural aspects of the auditoriums in which he gives his demonstrations." Stockhausen began courses on new music in Cologne in 1963 and was appointed Professor of Composition at the Cologne Musikhochschule in 1971.

Stockhausen notes that his use of national anthems in *Hymnen* allows the listener to recognize how the integration of the known, i.e., the anthems, and of the unknown elements of the music is achieved. At the same time, the subjective element deriving from the use of national anthems allows for a distinction between subjectivity, isolation, and separation. Numerous compositional processes of "inter-modulation" are applied: "For example, the rhythm of one anthem is modulated with the harmony of another; this result is modulated with the dynamic envelope of a third anthem; this result in turn is modulated with the timbral constellation and melodic contour of chosen electronic sounds; finally, this result is given a specific spatial motion. Sometimes parts of anthems are allowed to enter the environment of electronic sounds, in raw, almost unmodulated form; sometimes modulations lead almost to the point of unrecognizability. There are many degrees in between, many levels of recognizability."

Regarding his *Hymnen*, the composer further writes that he "conceived a plan to compose a large work of electronic, vocal, and instrumental music using the national anthems of all countries. I began its realization in the electronic music studio of the Cologne Radio (WDR)...Each 'region' uses certain anthems as CENTERS, to which many other nations, with their characteristic 'head-motives' have been related...

"The third region has three centers. It begins with the slow continuation of the Russian anthem, now alone (it has previously been heard in the second region), the only one made exclusively from electronic sounds, and embodying the greatest harmonic and rhythmic extension...The American anthem follows as the second center, and, through fleeting collage and pluralistic mixture, has the most colorful relationships to all the other anthems. The last short-wave sound pipes 'in a few seconds across the ocean' and flows into the exalted center of the Spanish anthem. The third region lasts approximately twenty-four minutes. It is dedicated to John Cage."

Joseph Hudson: *Oda a un Reloj en la Noche* (1979)

Joseph Hudson left his native Cleveland, Ohio in 1971 to study composition with Mario Davidovsky in New York City, where he has lived ever since. He has written music in both tonal and atonal styles for a wide variety of ensembles and instrumental/tape combinations. His work is published by Mobart Music, Inc. and has been supported by the National Endowment for the Arts, the Martha Baird Rockefeller Fund, the Guggenheim Foundation, the Fromm Foundation, and the National Institute of Arts and Letters. Three of his compositions are available on CRI records: *Reflexives* for piano and tape, *Sonare* for electronic tape and chamber ensemble, and *Fantasy/Refrain* for string trio. The present work, *Oda a un Reloj en la Noche*, was commissioned by the Berkshire Music Center in cooperation with the Fromm Music Foundation at Harvard and is receiving its first performance this evening. The composer writes:

"The poetry of the Chilean poet Pablo Neruda is more filled with hope and life than the work of any other twentieth-century artist I have ever encountered. Senor Neruda was an extraordinarily active man who, in addition to his artistic career, served as a diplomat for the Chilean government. He was deeply involved with the popular government of Salvator Allende and died tragically just twelve days after the fascist coup of General Pinochet seized power. In setting *Oda a un Reloj en la Noche* I have attempted to express the delicacy, the sensuousness, and the love in this poem."

Oda a un reloj en la noche

En la noche, en tu mano
brilló como luciérnaga mi reloj.
Oí
su cuerda:
como un susurro seco
salía
de tu mano invisible.
Tu mano entonces
volvió a mi pecho oscuro
a recoger mi sueño y su latido.

El reloj
siguió cortando el tiempo
con su pequeña sierra.
Como en un bosque
caen
fragmentos de madera,
mínimas gotas, trozos
de ramajes o nidos,
sin que cambie el silencio,
sin que la fresca oscuridad termine;

así
siguió el reloj cortando
desde tu mano invisible,
tiempo, tiempo,
y cayeron
minutos como hojas,
fibras de tiempo roto,
pequeñas plumas negras.

Como en el bosque
olíamos raíces,
el agua en algún sitio desprendía
una gotera gruesa
como uva mojada.
Un pequeño molino
molía noche,
la sombra susurraba
cayendo de tu mano
y llenaba la tierra.
Polvo,
tierra, distancia
molía y molía
mi reloj en la noche,
desde tu mano.

Yo puse
mi brazo
bajo tu cuello invisible,
bajo su peso tibio
y en mi mano
cayó el tiempo,
la noche,
pequeños ruidos
de madera y de bosque,
de noche dividida,
de fragmentos de sombra,
de agua que cae y cae:

entonces
cayó el sueño
desde el reloj
tus dos manos dormidas,
cayó como agua oscura
de los bosques,
del reloj
a tu cuerpo,
de ti hacia los países,
agua oscura,
tiempo que cae
y corre
adentro de nosotros.

Ode to a watch in the night

In the night, on your hand
My watch dial burns like a glowworm.
I hear
your coiled tension:
like a dry exhalation
escaping
your invisible hand.
Then your hand
turns back to my chest in the dark
to reunite my dream and your breathing.

The watch
saws at time
with its little tooth.
As if in the forest
fragments of wood,
infinitesimal pieces, parings
and nests are falling,
without changing the silence,
without ending the cool darkness

and so
from your invisible hand
the watch cuts
time, time,
and the minutes
fall like leaves
fibers of spent time,
little black feathers.

As when in a forest
we smelled roots,
somewhere water is spreading
a drop thickens
like a wet grape.
A small millstone
is milling the night,
the darkness sighs
falling from your hand
and filling the earth.
Dust,
earth, distance
milling and milling
my watch in the night,
glowing on your hand.

I reach
my arm
under your invisible neck,
beneath your shoulder
and in my hand
time,
night,
fragments of wood
and of the forest are falling,
the divided night,
the fragmented darkness,
the water that falls and falls:

Then
sleep falls
from the watch and from
your two sleeping hands,
falling like dark water
of the forests,
from the watch
to your body,
the countries,
the dark water, are made from you,
time falling
and running away
inside us.

Y así fué aquella noche,
sombra y espacio, tierra
y tiempo,
algo que corre y cae
y pasa.
Y así todas las noches
van por la tierra,
no dejan sino un vago
aroma negro,
cae una hoja,
una gota
en la tierra
apaga su sonido,
duerme el bosque, las aguas,
las praderas,
las campanas,
los ojos.

Te oigo y respiras,
amor mío:

dormimos.

The whole night was like that,
darkness and space, earth
and time,
something moving and falling
and vanishing.
So pass all the nights
of the earth,
leaving only a vague
black odor,
a leaf falls,
a drop
to the earth
its sound dies away,
the forest sleeps, the waters
the meadows,
the bells sleep,
the eyes dream.

I hear you breathing,
my love:

Let us sleep.

Edgar Varèse: *Amériques* (1918/22)

Edgard Varèse was born in Paris of French and Italian parentage on 22 December 1883 and died in New York on 6 November 1965. (The legal spelling of his first name was "Edgard," but he published most of his works under the name "Edgar." He reinstated the letter "d" around 1940.) Early years were spent in Paris and Berlin; his time in Paris included study with Vincent d'Indy, Albert Roussel, and Charles Bordes. He went to America in 1915, settling in New York, and in 1926 founded the Pan American Society dedicated to the promotion of music of the Americas. His studies with acoustician Harvey Fletcher and with the Russian electronic engineer Leo Theremin led to the formulation of his concept of "organized sound," according to which the progress of his music is determined by the sonorous elements in themselves, thereby eliminating the notions of thematic development and the distinction between consonance and dissonance; he characteristically gave his works titles drawn from the fields of mathematics and physics.

Amériques was completed in 1922 and premiered by the Philadelphia Orchestra under Leopold Stokowski on 9 April 1926. In writing about the work, Varèse notes that he gave it "a purely sentimental title. When I wrote '*Amériques*' I was still under the spell of my first impressions of New York--not only New York seen, but more especially heard. For the first time with my physical ears I heard a sound that had kept recurring in my dreams as a boy--a high whistling C sharp. It came to me as I worked in my West Side apartment where I could hear all the river sounds--the lonely foghorns, the shrill peremptory whistles--the whole wonderful river symphony which moved me more than anything ever had before. Besides, as a boy, the mere word 'America' meant all discoveries, all adventures. It meant the unknown. And in this symbolical sense--new worlds on this planet, in outer space, and in the minds of man--I gave the title signifying 'Americas' to the first work I wrote in America."

ORCHESTRA PERSONNEL
(Winds, brass and percussion listed alphabetically)

First Violins

Victor Romanul
Eiko Kato

Gordon Wolfe
David Dyer

Diane Cummings
Melissa Thorley

Sally Mermelstein
Irene Sazer

Takako Masamo
Karen Damerau

Sarah Sherry
Mark Beaulieu

Siri Smedvig
Kathleen Tesar

Second Violins

Craig Burket
Paul Chou

Katherine Akos
Darrow White

Diane Nicholeris
Jerry Weiss

Harold Tracy
Linda Baker

Min-Jae Chay
Carol Ruzicka

Harvey Thurmer
Isabel Haas

Elizabeth Field

Violas

Anne Lokken
Valentina Charlap

Pamela Geannelis
Richard Elegino

Cynthia Busch
Amy Leventhal

Steven Wedell
Carrie Holzman

Joyce Hansen
Jan Karlin

Pamela Askew
Timothy Mika

*Boston University
Tanglewood Institute

+Associate

#Conducting Fellow

Violoncellos

Susan Stevens
Katharine Knight

Michael Curry
Phoebe Carrai

Deborah Petty
Warren Weis

Rebecca Seiver
Laura Blustein

Mathias Wexler
Samuel Magill

Mark Simcox

Basses

Theodore Grillo
Robert Skavronski

Tye Van Buren
Timothy Pitts

Catherine Garrett
Mikeal Price

Robert Caplin

Flutes

Robert Bush
Linda Chesis
Susan Downey
Iva Milch
Anna-Marina Wiedmer

Oboes

Valerie Edwards
Andrea Ridilla
Jennifer Sperry
Linda Strommen
Deborah Workman

Clarinets

Laura Ardan
Laura Flax
Laurel Hall
William Hudgins
John Nishi

Bassoons

Karla Ekholm
Lynn Gaubatz
Timothy McGovern
Atsuko Sato
Lisa Storchheim

Stage Manager

Douglas E. Whitaker

Horns

Eric Achen
Jonathan Been
*Melissa Dayton
*John Harris
Jonathan Levin
*Ellen Rogers
Richard Sebring
Richard Todd
Jeff von der Schmidt
*Joy Worland

Trumpets

Justin Cohen
Randell Creley
*David Detweiler
James Donato
Dana Kemp
Wynton Marsalis

Trombones

Lawrence Isaacson
Glenn Mayer
*Dimitri Pagaldis
Donald Renshaw
John D. Rojak

Tubas

*Scott Force
Mark Tetreault

Percussion

Daniel Druckman
Dexter Dwight
*Richard Flanagan
James Gwin
*Alan Lichtman
Patrick McGinn
+Toshimasa Mizukoshi
#Carl Roskott
Akira Tana
William Trigg
Nancy Zeltsman

Harps

Carrie Kourkoumelis
Sarah Schuster

Keyboard

Yolanda Liepa
Cynthia Peterson

Librarian

Bruce M. Creditor

Orchestra Manager

Harry Shapiro

The Berkshire Music Center at TANGLEWOOD

SIXTH CHAMBER MUSIC CONCERT

Sunday, August 12, 1979 at 10:00 A.M.
Theatre Concert Hall

Prepared by Yehudi Wyner, Gunther Schuller, Edwin Barker, and Armando Ghitalla

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TELEMANN — TRIO SONATA IN C MINOR FOR FLUTE, OBOE, HARPSICHORD AND BASSOON CONTINUO

Largo
Vivace
Andante
Allegro

Susan Downey, flute
Jennifer Sperry, oboe
Yolanda Liepa, harpsichord
Atsuko Sato, bassoon

WILDER — SUITE NO. II FOR FRENCH HORN, TUBA, AND PIANO

♩ = 120
♩ = 88
♩ = 104: Jazz Style
♩ = 140: Air
♩ = 108

Richard Todd, horn
Mark Tetreault, tuba
Eve Wolf, piano

STAMITZ — QUARTET FOR WINDS, OPUS 8, NO. 2

Allegro moderato
Andante
Rondo

Deborah Workman, oboe
John Nishi, clarinet
Lynn Gaubatz, bassoon
Jonathan Boen, horn

MOZART — SIX COUNTRY DANCES, K 606
(arranged for two violins and bass)

Kathleen Tesar, violin — *Darrow White, violin*
Timothy Pitts, bass

HUMMEL — MILITARY SEPTET, OPUS 114

Allegro con brio
Adagio
Menuetto: Allegro
Finale: Vivace

Siri Smedvig, violin — *Iva Milch, flute*
Mathias Wexler, violoncello — *Laura Ardan, clarinet*
Tye Van Buren, bass — *Dana Kemp, trumpet*
Judith Lynn Stillman, piano

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BALDWIN PIANO

The Berkshire Music Center at TANGLEWOOD

BERKSHIRE MUSIC CENTER VOCAL DEPARTMENT
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

SIXTH CONCERT
Sunday, August 12, 1979 at 8:30 P.M.
Chamber Music Hall

HENRI DUPARC — FIVE SONGS

Soupir
Au pays où se fait la guerre
La vie antérieure
Extase
Chanson triste

Gloria Wagoner, mezzo soprano
Margo Garrett, piano

ARNOLD SCHOENBERG — SIX SONGS, OPUS 3

Wie Georg von Freundsberg von sich selber sang
Die Aufgeregten
Warnung
Hochzeitslied
Geübtes Herz
Freihold

Robert Osborne, bass
Terry Decima, piano

RICHARD STRAUSS — FIVE SONGS

Ständchen
Liebesgeschenke
Einerlei
Morgen
Amor

Ruth Jacobson, soprano
Martin Amlin, piano

Intermission

MARTIN AMLIN — REQUIEM

Exaudi, Dies irae, Rex tremendae, Pie Jesu, Libera me

THE BLACK RIDERS

Prelude, Canto I, Interlude I, Canto II, Interlude II,
Canto III, Postlude

Rickie Weiner, mezzo soprano
Margo Garrett, piano, glockenspiel
Mark Stingley, vibraphone, tubular chimes
Gretchen Saathoff, celesta *Carrie Kourkoumelis, harp*
conducted by the composer

JOLIVET — SUITE LITURGIQUE

I. Prelude: Modéré
II. Salve Regina: Calme
III. Alleluia: Modéré
IV. Magnificat: Cantabile
V. Musette
VI. Benedictus
VII. Interlude
VIII. Final: Calme

Mark Simcox, violoncello *Sarah Schuster, harp*
Valerie Edwards, English horn *Mimmi Fulmer, soprano*

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BALDWIN PIANO

Five Songs, by Henri Duparc

Sigh (Tully Prudhomme)

Never to see nor to hear her,
Never to call out her name,
But, faithfully, always to wait for her,
Always to love her!

To open one's arms, and tired of waiting,
To close them on the void!
But yet, always to hold them out to her,
Always to love her.

Ah! Nothing left but to hold them out to her.
And to exhaust oneself in tears,
Always to shed these tears,
Always to love her...

Never to see nor to hear her,
Never to call out her name.
But with a love, always more tender,
Always to love her. Always!

To the country where they are at war (Theophile Gautier)

My dear love has gone
It seems to my desolate heart
That noone is left but me on earth.
On parting, with a farewell kiss,
He took my soul from my lips...
Who keeps him so long, my God?
There, the sun is setting,
And I, all alone in my tower,
I still await his return...
The doves on the roof are cooing,
Are cooing amorously,
With a sad and charming sound;
The waters under the big willows are flowing
I feel very close to tears,
My heart opens itself like a full blossomed lily,
And I dare hope no longer,
Here shines the pale moon,
And I, all alone in my tower,
I still await his return.

Someone...is climbing the steps with big strides...
Could it be he, my sweet love?
It is not he, but only my little page with my camp...
Winds of the evening, fly,
Tell him that he is my thought and my dream,
All my joy and my anxiety.
Here rises the dawn,
And I, all alone in my tower,
I still await his return.

The previous life (Charles Baudelaire)

I dwelled a long time in vast pillared halls
Which the sun rays of the sea colored with a thousand lights,
And which their great columns, straight and majestic,
Made, at night, alike to grottoes of basalt.
The surging waves, rolling along the reflections of the skies,
Intermingled in a solemn and mystical way
The all-powerful chords of their rich music
With the sunset's hues reflected in my eyes...
There, there is where I lived in calm voluptuousness
Amidst nude slaves impregnated with scents,
Who refreshed my brow with palm leaves,
And whose sole care was bent on fathoming
The painful mystery that made me languish.

Ecstasy (Jean Lahor)

On a pale lily my heart is asleep
In a slumber sweet like death...
Exquisite death, death perfumed
By the breath of my beloved...
On your pale bosom my heart is asleep
In a slumber sweet like death...

Sorrowful song (Jean Lahor)

In your heart there sleeps a moonlight,
A sweet moonlight of summer.
And to escape this troublesome life.
I shall drown myself in your light.
I shall forget the past sorrows, my love,
When you will cradle my sad heart and my thoughts
In the loving stillness of your arms!
You will let my wounded head,
Oh! Sometimes rest on your knees,
And you will recite a ballad
That will seem to speak of us,
And in your eyes filled with sadness,
In your eyes then I shall drink
So many kisses and tender caresses
That perhaps I shall recover.

Six Songs, by Arnold Schoenberg

How George von Frundsberg Sang of Himself (Des Knaben Wunderhorn)

My diligence and toil I have never spared,
and always mindful of my Lord,
to the best of my ability I submitted myself to Him;
Grace, unhoped-for favor, yet my heart to the cou t often turns.

He who buys a place for himself runs far ahead
and raises himself up, yet he who
fights long for honor must go far away.
That grieves me much, my true service remains unrecognized.

No thanks nor reward from it I bring,
they count me little, and have quite
forgotten me indeed; great grief, danger
I have undergone. What joy shall
I have from it?

The Upset (Gottfried Keller)

What deeply disturbed little lives,
what passion, what wild pain!
A ripple in the brook and a little heap of sand
broke each others' heart!

A bee buzzed hollowly and thrust
its sting into the gentle fragrance of a rose,
and a pure butterfly ripped
its azure tail-coat in the storm of a May breeze!

And the flower closed its tiny sanctuary,
dying upon the spattered dew!
What deeply disturbed little lives,
What passion, what wild pain!

Warning (Richard Dehmel)

My dog had barely growled at you
and I poisoned him;
and I hate everyone
who causes discord.

Two blood-red carnations I send you,
you my blood, on the one a bud;
be good to the three of them,
you, until I come.

I am coming tonight,
be alone, you!
Yesterday when I arrived
you were staring with somebody into the twilight!
You: Remember my dog!

Wedding Song (Jens Peter Jacobsen)

Life never wound so full and rich
a wreath for you,
and on the grapes plays in bold gleam
the lustre of hope.
In the foliage, what a glow of colorful sap,
and how clear the sounds commingle!
Seize it all, do it,
experience it to the full!
Youth's omnipotence boils
in the fiery strength of your blood;
press for achievements, to create the free courage
of fresh sap.
So stretch the reckless arch of your world,
raise the slender pillars to the vault of heaven;
fill with surging flames
the new world!

Practiced Heart (Gottfried Keller)

Do not refuse my simple heart
because it has already loved so much!
It is like a violin, practiced
long by a master in pleasure and pain.

And the longer he played upon it
the more its value rose,
for it sounds with more certain power the melody
which an expert can steal from its strings.

Likewise many a mistress played the
true soul into my heart.
Now it is valuable, let it be commended to you,
do not forego the valuable prize.

Freehold (Hermann Lingg)

So many ravens flown up at night
are so many enemies to me;
so many hearts bent upon hearts,
so many hearts avoid me.
I stand alone, yes, all alone,
as the dark stone on the path.
But the stone functions as a marker,
watching over the acts of men;
to the weak as well as the strong
a symbol of security.
The stone defies wind and rain,
immovable and alone.
Well, so also will I end,
resisting wrong until it breaks.
May its poison of envy vanish,
it will not kill me;
Lightning, write on the stone:
"He who will be free, let him go alone."

Five Songs, by Richard Strauss

Serenade (A.F. Von Schack)

Open very quietly, my child, awake no one from his slumber, The brook hardly murmurs; there scarcely flutters in the wind a leaf, in the bushes or hedges, Quietly, therefore, my sweet, so that nothing is stirred, Quietly, lay your hand on the door knob. With steps as gentle as those of elves about to hop over the flowers, slip out quietly into the moonlit night, and fly to me in the garden. The flowers slumber about the rippling brook and exhale fragrances in their sleep; only love is awake. Sit down, here the shadows grow mysteriously dark under the linden trees; The nightingale above our heads shall dream of our kisses, and the rose, upon awakening in the morning, shall glow with the rapture of the night.

Love Gifts (Hans Bethge)

I picked a little peachblossom and brought it to the beautiful young woman, eyebrows she has, so slim and dark like the swallow's slim pair of wings. The other day the peachblossom withered, the swallow also flew, flew to that far blue mountain where the spirit of peachblossoms lives. Yet, the mouth of the beautiful young woman stays sweet and red as it first gleamed, and her eyebrow wings did not fly off but adorn her always.

The Same (A. Von Arnim)

Her mouth is always the same, her kiss is always new to me. Her eyes are always the same, her free glance always true to me. Oh you lovely one who is the same, how can you be always so different!

Tomorrow! (John Henry Mackah)

And tomorrow the sun will shine again, and on the path that I will follow, It shall unite us, happy ones, upon this sun-breathing earth...And to the wide shore, with its blue waves, We will quietly and slowly descend, Speechless, we shall look into each other's eyes, and upon us will descend the muted silence of happiness...

Cupid (Clemens Brentano)

On the hearth sat the child Cupid, Cupid and was blind with little wings fanning the flames. He laughed, fanned, laughed, sly child. Ah, he burned his wings! Cupid, Cupid ran quickly, oh how the burning embers tormented him! Beating his wings he cries loud; in the Shepherdess' dwelling he entered crying for help, the sly child. And the Shepherdess helped the child, Cupid, Cupid mean and blind - Shepherdess look, your heart is inflamed, did you not recognize the rogue. See the flames rose quickly - Beware the sly child!

Works by Martin Amlin

Requiem was composed in 1972 in direct response to feelings I had at that time about Stravinsky's *Requiem Canticles*. I was intrigued by the idea of a miniature Requiem and decided to try to distill one to as small a core as possible. As a result, this Requiem uses as little text and as few notes as possible to makes its point.

The Black Riders (1975) is based on three poems by Stephen Crane. The very serious nature of the poetry inspired the use of purely instrumental sections surrounding the poems which are very strict (serial) in terms of pitch and rhythmic organization. The vocal sections are in turn built on 1) similar recurring intervallic structures; 2) a repeated pattern of ever-widening tone clusters; and 3) twelve transpositions of a series of three harmonies.

-M.A.-

The Berkshire Music Center at TANGLEWOOD

SEVENTH CHAMBER MUSIC CONCERT

Monday, August 13, 1979 at 8:30 P.M.
Theatre Concert Hall

Prepared by Eugen Lehner and Gilbert Kalish

HAYDN — QUARTET FOR STRINGS IN D MAJOR, OPUS 76, NO. 5

Allegretto
Largo: Cantabile e mesto
Menuetto: Allegro
Finale: Presto

Katherine Akos, violin — *Carrie Holzman, viola*
Linda Baker, violin — *Samuel Magill, violoncello*

MOZART — TRIO FOR PIANO AND STRINGS IN C MAJOR, K. 548

Allegro
Andante cantabile
Allegro

Diane Nicholeris, violin — *Phoebe Carrai, violoncello*
Eve Wolf, piano

DVORAK — QUINTET FOR PIANO AND STRINGS IN A MAJOR, OPUS 81

Allegro, ma non tanto
Dumka: Andante con moto
Scherzo (Furiant): Molto vivace
Finale: Allegro

Sally Mermelstein, violin — *Pamela Askew, viola*
Karen Damerau, violin — *Deborah Petty, violoncello*
Brenda Landrum, piano

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BALDWIN PIANO

The Berkshire Music Center at TANGLEWOOD

BERKSHIRE MUSIC CENTER ORCHESTRA
Seventh Concert

Wednesday, August 15, 1979 at 8:30 P.M.
Theatre Concert Hall

BEETHOVEN — OVERTURE "EGMONT"

WAGNER — PRELUDE AND LIEBESTOD FROM "TRISTAN UND ISOLDE"

Israel Edelson, conductor
Jerusalem, Israel

Intermission

ROSSINI — OVERTURE TO "L'ITALIANA IN ALGERI"

LIADOV — THE ENCHANTED LAKE, OPUS 62 (Legend)

Harry McTerry, conductor
Atlanta, Georgia

SIBELIUS — SYMPHONY NO. 7 IN C MAJOR, OPUS 105

Adagio - Vivacissimo - Adagio - Allegro molto moderato - Allegro moderato - Presto - Adagio - Largamente molto - Affettuoso

Carl Roskott, conductor
Baltimore, Maryland

THE AUDIENCE IS REQUESTED TO REMAIN SEATED AT THE END OF THE CONCERT FOR THE PRESENTATION OF PRIZES FOR THE 1979 SESSION BY SEIJI OZAWA AND GUNTHER SCHULLER

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BALDWIN PIANO

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(Winds, brass and percussion listed alphabetically)

First Violins

Siri Smedvig
Kathleen Tesar

Paul Chou
Isabel Haas

Sarah Sherry
David Dyer

Mark Beaulieu
Gordon Wolfe

Diana Cummings
Sally Hermelstein

Eiko Kato
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Second Violins

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Takako Masame
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Susan Stevens
Mark Simcox

Samuel Magill

Basses

Tye Van Buren
Mikeal Price

Robert Skavronski
Timothy Pitts

Robert Caplin
Catherine Garrett

Theodore Grille

Flutes

Robert Bush
Linda Chesis
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Oboes

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Jonathan Boen
Jonathan Levin
Richard Sebring
Richard Todd
Jeff von der Schmidt

Trumpets

Justin Cohen
Randell Croley
James Donato
Dana Kemp
Wynton Marsalis

Trombones

Lawrence Isaacson
Glenn Mayer
Donald Renshaw
John D. Rojak

Tuba

Mark Tetreault

Percussion

Daniel Druckman
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Akira Tana
William Trigg

Harps

Carrie Kourkoumelis
Sarah Schuster

Celesta

Eve Wolf

Librarian

Bruce M. Creditor

Orchestra Manager

Harry Shapiro

Stage Manager

Douglas E. Whitaker

PROGRAM NOTES

Ludwig van Beethoven (1770-1827) — Overture "Egmont"

Count Egmont (1522-68) was a prominent figure in the Netherlands during the period of wars which eventually led to the liberation of the Low Countries from Spanish rule. He became a martyr of Flemish freedom in 1568 when he was executed by a Duke who remained loyal to Phillip II of Spain. Goethe published his tragedy based on Egmont's life in 1788 and Beethoven, who was always inspired by the theme of freedom, found an ideal subject in this heroic champion of liberty fighting an unscrupulous dictator. He wrote incidental music for Goethe's tragedy, which comprises the familiar overture, four entr'actes, two songs, and two orchestral movements, for performance in Vienna in 1810. This overture is program music in the truest sense. Ominous music in the key of f minor prevails throughout the opening, occassionally being relieved by music in the relative major key of A-flat. After presenting a picture of general gloom of the drama, the overture concludes with the 'Sieges-Symphonie' (Symphony of Victory) which at the close of the drama immediately follows Egmont's last words: "Fight for your hearths and homes, and die joyfully - after my example - to save that which you hold most dear," addressed to his comrades as he is led away to execution.

Richard Wagner (1813-1883) — Prelude and Liebestod

If Richard Wagner's explanatory note were to be heeded, these excerpts from Tristan and Isolde would be known as the 'Liebestod und Verklärung' - Love Death and Transfiguration. Franz Liszt is responsible for transferring the term Liebestod from the Prelude to the Finale, taking the term from the text of the second act love duet: "Sehnend verlangter Liebestod" (O yearning for death by love). John N. Burk wrote of this music, which was first performed in 1860:

> The prelude is built with great cumulative skill in a long crescendo which has its emotional counterpart in the growing intensity of passion and the dark sense of tragedy in which it is cast. The sighing phrase given by the cellos in the opening bars has been called Love's Longing and the ascending chromatic phrase for the oboes which is linked to it, Desire, The fervent second motive for the cellos is known as the Love Glance, in that it is to occupy the center of attention in the moment of suspense when the pair have taken the love potion, stand and gaze into each other's eyes. Seven distinct motives may be found in the prelude, all of them connected with this moment of the first realization of their passion by Tristan and Isolde, toward the close of the First Act. In the prelude they are not perceived separately, but as a continuous part of the voluptuous line of melody, so subtle and integrated is their unfolding. The apex of tension comes in the motive of Deliverance by Death, its accents thrown into relief by ascending scales from the strings. And then there is the gradual decrescendo, the subsidence to the tender motive of longing. "One thing only remains," to quote Wagner's own explanation - "longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance." When the music has sunk upon this motive to a hushed silence, there arise the slowly mounting strains of a new crescendo, the "Liebestod," . . . Never has the grim finality of death been more finely surmounted than in the soaring phrases of Isolde, for whom, with the death of her lover, the material world has crumbled. Her last words are "Höchste Lust!" and the orchestra lingers finally upon the motive of Desire. Wagner concludes: "Shall we call it death? Or is it the hidden wonder world, from out of which an ivy and vine, entwined with each other, grew upon Tristan's and Isolde's grave, as the legend tells us?"

Gioacchino Rossini (1792-1868) — Overture to L'Italiana in Algeri

Rossini achieved success quite early in his career with his first opera at the age of 18. For the next 19 years he wrote some of the most scintillating music for 38 operas, but it is through the overtures that most of these operas are known today (Barber of Seville being the only one performed with any regularity).

L'Italiana in Algieri (The Italian Woman in Algiers) was produced in Venice in 1813 with an immense popular reception. The libretto is very involved and ridiculously complex. (Francis Toye, a biographer of Rossini, said the composer "had a tragedy of bad librettos"). The title should suffice to provide stimulus for the listener's imagination. The overture is cast in the typical Rossini mold: an Andante introduction with a slyly seductive oboe solo, followed by a boisterous Allegro full of joviality and wit (along with virtuosic instrumental writing). The well known Rossini crescendo also has its place in this overture - at the end of the first statement of the themes and also at the finale.

Anatol Constantinovich Liadov (1855-1914) The Enchanted Lake

As Gerald Abraham writes, "Liadov is not a composer who ever impinges very forcibly on one's consciousness." In fact it is due to his slowness in fulfilling a commission for Diaghilev's Ballet Russe that he is most remembered, as the commission for the Firebird then went to the young Stravinsky. Liadov was a pupil and colleague of Rimsky-Korsakov at the St. Petersburg Conservatory (even Rimsky-Korsakov alludes to Liadov's laziness in his memoirs). As a young man, he was closely associated with the Russian "Five" and later in his career did considerable research in the literature of Russian folk music.

Most of Liadov's creative efforts were towards his unwritten opera Zoryushka which occupied him from 1879-1914. His popular orchestral works, Baba-Yaga, Kikimora, and Enchanted Lake all glean material from this intended work. The Enchanted Lake of 1909 is true to its title with a shimmering (perhaps "Impressionist") portrait, using muted strings and transparent winds along with the delicate celesta and harp to paint an understated scene. To quote Gerald Abraham again, "Liadov's work has no depth, but more than just superficial charm and technical polish...his music is full of suggestions of what might have been..."

Jean Sibelius (1865-1957) Symphony No. 7

The noted critic Lawrence Gilman wrote (prior to 1939):

> Sibelius in his lifetime has become a classic master - a composer to whose music we listen conscious that we are in the presence of something timeless, neither old nor new, independent of fashion, unaffected by the search for novelty and sensation. When we look back over the remarkable succession of works produced by him during his long creative life, especially the seven symphonies, we must recognize that this is music marked by a purity of intentions, an integrity of style, and a mysterious exaltation of spirit, that have few counterparts in the music of the past half century. We hear in it what a profound, inscrutable yet candid spirit has chosen to tell us of his vision of Nature and the world, and we are inexplicably moved - inexplicably, because the processes of this art are fundamentally mysterious, as Nature is mysterious. Their mysteriousness is part of their inner life and movement; it is of their essence. The thoughts of this tone poet move on the far side of an indefinite boundary. They move as those who go on a secret errand. They are shut away from us by the very clarity and simplicity that deceptively surround them. Their very directness is a cloak. And we shall probably never know quite what they would say to us, or why they stir and haunt us as they do.

The origin of Sibelius' last symphony is not clear, as the first mention of it is in a letter in which Sibelius mentions a work "in three movements - the last a Hellenic rondo". But what Sibelius conducted on March 24, 1924 under the title of "Gantasia Sinfonica" was a work in one large movement which is 'symphonic' in the presentation and working out of its thematic material. When it was published the following year, it was as the Seventh Symphony, Op. 105. The form of the piece has given theorists and annotators much to disagree about, as some see it as an enlarged sonata form, others a rondo, etc. Whatever way one wants to dissect the work, its impact is from the unity and cohesiveness of its music. As Cecil Gray writes:

> . . . the Seventh shows him at the summit of his powers in respect of fecundity of invention and subtlety and intricacy of design. It is not merely a consummate masterpiece of formal construction, however, but also a work of great expressive beauty, of a lofty grandeur and dignity, a truly Olympian serenity and repose which are unique in modern music, and, for that matter, in modern art of any kind. It seems, indeed, to belong to a different age altogether, a different order of civilization, a different world almost - the world of classical antiquity."

notes compiled by Bruce M. Creditor

Preliminary Tanglewood-on-Parade Agenda 1979

2:00	Gates Open	
2:10	Fanfare (Barron) (Theatre Colonnade in case of rain)	Main Gate Drive
2:30	BU Young Artists Orchestra	Theatre
3:30	BMC Vocal Concert	Chamber Music Hall
3:45	BMC Chamber Music	Theatre
4:45	BU Chamber Music	Chamber Music Hall
6:15	BMC Wind Music (Chamber Music Hall in case of rain)	Main House Porch
7:30	Berkshire Highlanders	Lion Gate
8:00	Eastover Train	Main Gate
8:15	Fanfare (Voisin)	Rear of Shed
8:40	Fanfare (Ghitalla)	Shed Stage
9:00	Gala Concert	Shed

jim whitaker

The Berkshire Music Center at TANGLEWOOD

TANGLEWOOD-ON-PARADE 1979

2:10	Fanfares: Ronald Barron, conductor Jacob: Salute to U.S.A. Alpaerts: Fanfare Tcherepnin: Fanfare	Main Gate Drive (Theatre if rain)
2:30	Boston University Young Artists Orchestra Mozart: Overture to The Marriage of Figaro Dvorak: Symphony No. 9 (From the New World) Victor Yampolsky, conductor	Theatre
3:30	Berkshire Music Center Vocal Concert Britten: Les illuminations Copland: American Folk Songs Schubert: Schwanengesang Dvorak: Gypsy Songs	Chamber Music Hall
3:45	Berkshire Music Center Chamber Music Ravel: Trio for Piano and Strings Brahms: Trio for Clarinet, Cello and Piano Ravel: Chansons Madecasses Schubert: Trio for Piano and Strings, Opus 99	Theatre
4:45	Boston University Chamber Music Schuller: Suite Barber: Summer Music Pieces for Double Bass Ensemble Broiles: Cobalt Doubloons Harrison: Canticle No. 3	Chamber Music Hall
6:15	Berkshire Music Center Wind Music (Chamber Music Hall if rain) Haydn: Octet for Winds Louis Speyer, conductor Mozart: Serenade No. 11, K. 375 Ralph Gomberg, conductor	Main House Porch
8:15	Fanfare: Roger Voisin, conductor Copland: Fanfare for the Common Man	Rear of Shed
8:40	Fanfare: Armando Ghitalla, conductor Strauss: Feierlicher Einzug	Shed Stage
9:00	Gala Concert Boston Symphony, Berkshire Music Center, Boston University Young Artists Orchestras Seiji Ozawa, Gunther Schuller and Joseph Silverstein, conductors	Shed

- fireworks over Lake Mahkeenac -

The BERKSHIRE MUSIC CENTER is a summer training center for especially promising young musicians, maintained by the Boston Symphony Orchestra at Tanglewood.

Events designated "Berkshire Music Center" are performed by the college-aged and young professional musicians in the FELLOWSHIP PROGRAM, sponsored at Tanglewood by the Boston Symphony. "Boston University" events are performed by the high school-aged members of the YOUNG ARTIST PROGRAMS, sponsored at Tanglewood by Boston University under the auspices of the Berkshire Music Center.

The Berkshire Music Center at TANGLEWOOD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

YOUNG ARTISTS INSTRUMENTAL PROGRAM

T A N G L E W O O D - O N - P A R A D E

Friday, 17 August 1979, 2:30 p.m.

Theatre - Concert Hall YOUNG ARTISTS ORCHESTRA CONCERT II

VICTOR YAMPOLSKY, conductor

MOZART Overture to Marriage of Figaro

Daniel Shapiro, conductor

DVORAK Symphony No. 9 in E Minor, Op. 95, "New World"

Adagio - Allegro molto

Largo

Molto Vivace

Allegro con fuoco

The Young Artists Orchestra is made up of high school students enrolled in the Boston University Tanglewood Institute summer program.

As a Friend of Music at Tanglewood and contributor to the Berkshire Music Center, you have been invited to this concert and to the numerous other concerts of the Music Center.

The Berkshire Music Center is in part supported through the generosity of the Friends, and we hope you will encourage others to enroll. Contributions in any amount are welcome. A Season Membership at $25 entitles an individual or a family to attend all Berkshire Music Center events without further contribution. Friends without season membership and others attending each Berkshire Music Center event are asked to contribute a minimum of $2.50 at the gate.

The Berkshire Music Center is also supported in part through a generous grant from the National Endowment for the Arts in Washington, D.C., a Federal agency created by Act of Congress in 1965.

Baldwin piano

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

YOUNG ARTISTS ORCHESTRA CONCERT II

Theatre - Concert Hall

Friday, 17 August 1979, 2:30 p.m.

VICTOR YAMPOLSKY, conductor

Violin I

Hannah Albrecht
*Frank Almond
Joyce Chang
Ann Elliott
Danielle McCutcheon
Irene Mitri
Tania Nanevicz
Lucas Richman
Ruth Sadilek
Diane Slone
Lisa Tibbetts
Peter Whorf
Stacey Woolley

Violin II

Leslie Barton
David Daniels
Sarah Dewey
*Kristine Fink
James Fitzwilliam
Marjorie Garnier
Margaret Garrigues
Bruce Hunter
Tracy Inman
Raoul Perrault
Joanne Porter
Pamela Sternad
Allegra Tortolano

Viola

Alan Gordon
Mary Hammann
Nancy Holland
Ronald Houston
Annie Jackson
*Deborah Judd
Shannon Maroney
Laura Milgram
Julie Miller
Elizabeth Pavsner
Cynthia Ryan
David Weinberg

Cello

Karl Bennion
Michael D'Avanzo
Evan Feinsilver
Elyssa Gilmar
Alexander Izzo
Laura Kramer
Katherine Scarlott
*David Sims
Alice Szymanski
Ivy Turner
Andrew Marc
Mark Walker
Owen Young

String Bass

*Christopher Hanulik
Jerome Maday
Roosevelt Porter
Jonathan Silverman
Sue Ann Yelanjian

Flute

Karen Haid
Kimberley Johnson
Betsy Rodman

Piccolo

Kimberley Johnson

Oboe

James Bulger
Dawn Smiley
Keisuke Wakao

English Horn

Dawn Smiley

Clarinet

Robert Bristol
Steven Jackson
Todd Levy

Bass Clarinet

Steven Jackson

Bassoon

Marc Goldberg
Ephraim Paul
Elizabeth Romano

French Horn

Lori Amada
Kevin Owen
Jonathan Ring
Noel Martin Tipton

Trumpet

David Detweiler
Grant Fine
Joseph Merrill

Trombone

Miguel Gomez
Kirk Jones
Ronald Olshausen

Tuba

Erika Kay

* Principal

Percussion

Bruce Corrigan
David Harvey
Alan Lichtman
Mark Rendon
Theodore Silon

Piano

Marc DiMinno
Clark Griffith
Daniel Shapiro

Harp

Sunita Staneslow

ORCHESTRA MANAGER & LIBRARIAN

Mr. Louis Bergonzi

The Berkshire Music Center at TANGLEWOOD

TANGLEWOOD-ON-PARADE
Friday, August 17, 1979

BERKSHIRE MUSIC CENTER VOCAL MUSIC
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

3:30 P.M. Chamber Music Hall

ANTONIN DVOŘÁK — GYPSY SONGS, OPUS 55

Mein Lied ertönt
Ei, wie mein Triangel
Rings ist der Wald
Als die alte Mutter
Reingestimmt die Saiten
In dem weiten, breiten, luft'gen Leinenkleide
Darf des Falken Schwinge

Diane Willis, mezzo-soprano
Martin Amlin, piano

BENJAMIN BRITTEN — LES ILLUMINATIONS (Arthur Rimbaud), OPUS 18

I. Fanfares
II. Villes
IIIa. Phrase
IIIb. Antique
IV. Royauté
V. Marine
VI. Interlude
VII. Being Beauteous
VIII. Parade
IX. Départ

Rodney Miller, tenor
Dennis Helmrich, piano

AARON COPLAND — FIVE OLD AMERICAN SONGS

Zion's walls
Little horses
At the river
Long time ago
I bought me a cat

Keith Kibler, bass-baritone
William Jones, piano

THE PERFORMERS ASK THAT THERE BE APPLAUSE ONLY AT THE END OF EACH GROUP OF SONGS.

BALDWIN PIANO

Gypsy Songs, by Antonin Dvorak

Mein Lied ertönt

My song rings out with a hymn of love.
The day begins to wane, and secretly the moss
on withered stalks drinks pearls of dew.
My song rings out, as I travel and wander
through the green forests and wide plains.
Let my sound be happy!
My song also resounds with love, when storms are raging on the plain, when my brother's breast heaves the last breath of life.

Ei, wie mein Triangel

Ah, how wonderfully my triangle rings!
How easy to face death when it sounds!
Songs, dances, love: farewell to them all.

Rings ist der Wald

All around the forest is so quiet and still
My heart beats so anxiously.
The dark smoke sinks ever deeper and dries my cheeks.
But my tears continue to flow.
Only he who can sing of sorrow will not curse death.

Als die alte Mutter

When my mother taught me to sing
Tears so often would come to her eyes.
Now when I teach my children those same songs
Tears roll down my cheeks.

Reingestimmt die Saiten

The young man dances in a circle at the clear sound of the strings.
Today happy - and tomorrow?
Woe, woe, as is always the way.
Our fathers used to gather at the river where the strings' clear sound accompanied their dancing.

In dem weiten, breiten, luft'gen Leinenkleide

The gypsy is freer in his loose, airy linen clothes than in gold and silk.
Indeed, gold and silk constrict his heart,
confine the ring of his wander-loving free song.
He who finds happiness in his songs can forget about mere gold forever.

Darf des Falken Schwinge

The falcon's flight can soar the heights of Tatra.
Would he trade his rocky rest for a cage?
The wild colt can chase through the plains.
Would he find any happiness in a bridle and reins?
Has nature given you anything, gypsy?
Yes, it has given me a whole life of freedom.

Les Illuminations, by Benjamin Britten

Fanfare

I alone have the key to this ostentatious parade.

Towns

These are the towns! It is for the inhabitants that these Alleghenies and Lebanons of dreams were staged. Castles of crystal and wood move on rails and invisible pulleys. The old craters encompassed with colossal statues and palms of copper roar melodiously in the fires...Processions of fairy queens in robes of red and opaline, climb the ravines. Up above, their hoofs in the cascading water and brambles, the stags suck at Diane's breasts. The Bacchantes of outlying districts sob, and the moon burns and howls. Venus enters the caves of blacksmiths and hermits....Groups of belfrys sing out the ideas of the people. From castles built of bones issues forth unknown music....The paradise of thunderstorms bursts and falls. Savages dance unceasingly the Festival of the Night.

What kindly arms, what beautiful hour will restore to me those regions from which come my slumbers and my least movements?

Phrase

I have hung ropes from bell-tower to bell-tower; garlands from window to window; chains of gold from star to star - and I dance.

Antique

Oh, gracious son of Pan! Your forehead is crowned with little flowers and berries; your eyes, those precious spheres, glance slowly about. Spotted with sediment brown, your cheeks are sunken. Your tusks glisten. Your breast resembles a zither; the tinkling sounds run through your flaxen-colored arms. Your heart beats in the womb where sleeps the twofold sex. Walk at night, moving softly this thigh, the other thigh, and this left leg.

Royalty

On a beautiful morning, among a gentle people, a man and a woman of proud presence [illegible] public place: "My friends, I wish that she should be queen." She laughed and [illegible] concluded. Swooningly they lean[illegible] his friends of a revelation, of a test [illegible] other.

And indeed, they were king and queen for the whole of one morning, [illegible] crimson hangings were raised up onto the houses, and for the whole afternoon while they advanced towards the palm gardens.

Marine

Chariots of silver and of copper
Prows of steel and of silver
Beat the foam,
Enlivening the stems of the brambles.
The streams of the land
And the immense tracks of the ebb
Flow circularly towards the east,
Towards the pillars of the forest,
Towards the piles of the jetty,
Against whose edge are hurled whirlpools of light.

Interlude

I alone hold the key to this ostentatious parade.

Being Beauteous

Against a background of snow is a beautiful being of majestic statue. The whistlings of death and the circles of hollow music mount, causing this adored beauty to swell and tremble like a spectre. Scarlet and black wounds break out on the superb flesh. The colors which belong to life deepen, dance, and separate themselves around the vision, upon the path. Shudders rise up and growl; and the frenzied pungency of these things, heavy with the whistlings of death and raucous music, is hurled at our Mother of Beauty by the world far behind us. She recoils, she stands erect. Oh! Our bones are covered anew with a body of love. O the pale ashen face, the mane-like hair, the arms of crystal. And there is the canon on which I must cast myself through the noise of the trees and gentle winds.

Parade

These very sturdy rogues. Many of them exploited your world. Without wants, they are in no hurry to put into action their brilliant facultés and their experience of your consciences. What mature men! Here are eyes dazed, out of a midsummer night's dream - red and black, tricoloured; eyes of steel pitted with golden stars; deformed faces, leaden-hued, livid, enflamed; playful huskiness of voice! The cruel bearing of cheap finery! There are youths among them -

It is a violent paradise of enraged grimaces....Chinese, Hottentots, gypsies, simpletons, hyaenas, Molochs, old insanities, sinister demons, they alternate popular maternal tricks with beatial poses and caresses. They can interpret the new pieces and the songs of simple naivety. Master jugglers, they transform places and people and make use of the magnetizing comedy.

I alone hold the key to this ostentatious parade.

Departure

Enough seen - The vision has been come upon in all guises.
Enough heard - Sounds of the cities at evening, in sunlight, and always.
Enough known - The judgments of Life.
Oh, Sounds and Visions.
Depart in the midst of new love and new sounds.

The Berkshire Music Center at TANGLEWOOD

TANGLEWOOD-ON-PARADE
Friday, August 17, 1979

BERKSHIRE MUSIC CENTER CHAMBER MUSIC

3:45 P.M. Theatre Concert Hall

Prepared by Gilbert Kalish, Yehudi Wyner and Louis Krasner

RAVEL — TRIO FOR PIANO AND STRINGS

Modéré
Pantoum
Passacaille
Final

Victor Romanul, violin *Laura Blustein, violoncello*
Julie Lustman, piano

BRAHMS — TRIO IN A MINOR, OPUS 114

Allegro
Adagio
Andantino grazioso
Allegro

Phoebe Carrai, violoncello *Laurel Hall, clarinet*
Cynthia Peterson, piano

RAVEL — CHANSONS MADECASSES

Michael Curry, violoncello
Anna-Marina Wiedmer, flute *Judith Lynn Stillman, piano*
Cynthia Rose, mezzo soprano

SCHUBERT — TRIO FOR PIANO AND STRINGS IN B-FLAT MAJOR, OPUS 99

Allegro moderato
Andante un poco mosso
Scherzo: Allegro
Rondo: Allegro vivace

Sarah Sherry, violin *Samuel Magill, violoncello*
Sally Pinkas, piano

BALDWIN PIANO

Nahandove

Nahandove, O beautiful Nahandove! the bird of night has begun its eerie calling, the full moon pours down on my head, and the earliest dew moistens my hair. This is the hour; who can be detaining you, Nahandove, O beautiful Nahandove?

Our bed of leaves is ready; I have strewn it with flowers and spice-odored herbs; it befits your charms, Nahandove, O beautiful Nahandove!

She comes, I recognized the rapid breathing of one who comes hurrying; I hear the rustling of the cloth wrapped around her loins; it is she! it is Nahandove, the beautiful Nahandove!

Oh, take breath, my young love, rest on my lap. How bewitching your gaze, how live and deliciously your breast stirs under the hand that presses it! You smile now, Nahandove, O beautiful Nahandove!

Your kisses quiver their way to my heart; your caresses bring fire to my every sense; enough! or I shall die! Can one truly die of voluptuous pleasure, Nahandove, O beautiful Nahandove?

Our pleasure passes in a flash. Now your sweet panting grows gentler, your brimming eyes close, your head droops in weariness, and our rapture gives way to languor; yet never have you been so beautiful, Nahandove, O beautiful Nahandove!

You leave me, and I shall languish alone in longing and desire, languish thus until nightfall. You will come back at nightfall, Nahandove, O beautiful Nahandove

Aoua! Aoua!

Aoua! Aoua! Beware of the white men, dwellers along the shores! In our fathers' time, white men set foot on this island. They were told: here is land, let your women work it; be just, be good, make yourselves our brothers.

The white men promised and yet were building entrenchments. A menacing fort arose, with thunder concealed in bronze mouths. Their priests tried to give us a god we do not know; they ended by speaking of submission and bondage. Death rather! The bloodbath was long and terrible, yet for all the lightning bolts they spewed out slaying army after army, they themselves were destroyed. Aoua! Aoua! Beware of the white men!

Then we saw new tyrants, stronger even and in greater numbers, plant their banners on our shores. The sky took up our battle. It unleashed on them rains, tempests, and poisonous winds. They are dead and gone, and we live, and we live free. Aoua! Aoua! Beware of the white men, dwellers along the shores!

Il est doux de se coucher

It is good to lie down in the heat of the day under a leafy tree, and to wait thus till the evening wind brings a cooling breath.

Women, come to me. While I take my rest under a leafy tree, delight my ear with your soothing voice. Sing again the song of the young girl while she braids her hair or, seated by the rice patch, chases off the greedy birds.

This singing makes my heart glad. Dancing for me is sweet almost as a kiss. Move slowly; let your steps mime the poses of pleasure and the surrender to voluptuous bliss.

The evening wind wakes, the moon begins to glimmer through the trees on the mountain side. Go now, prepare the meal.

The Berkshire Music Center at TANGLEWOOD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
YOUNG ARTISTS INSTRUMENTAL PROGRAM

TANGLEWOOD - ON - PARADE

Friday, August 17, 1979, 4:45 p.m.

Chamber Music Hall — Chamber Music Concert VIII

Schuller — Suite

Prelude
Blues
Toccata

Karen Haid, flute — Todd Levy, clarinet
James Bulger, oboe — Marc Goldberg, bassoon
Martin Tipton, horn
GUNTHER SCHULLER, COACH

Barber — Summer Music, Op. 31

Karen Haid, flute — Steve Jackson, clarinet
James Bulger, oboe — Ephraim Paul, bassoon
Lori Amada, horn
JOHN HOLMES, COACH

Bach — Ein Feste Burg
Christ Lag In Todesbanden

Romberg — Sonata for Two Basses

Allegretto

Chris Hanulik — Sue Ann Yelanjian, basses

Weinstein — Four Chorales

Bottesini — Grand Duo - Finale

Jerry Maday — Roosevelt Porter, basses

Three Little Russian Pieces

Kabalevsky — "Playing Ball"
Prokofieff — "Tag"
Shostakovich — "Fairy Tale"

Basses

Jerry Maday — Jon Silverman
Roosevelt Porter — Chris Hanulik
Sue Ann Yelanjian, [illegible]
LESLIE MARTIN, COACH

Broiles — Cobalt Doubloons

Allegro
Lento expressivo
Presto

Trumpets	Horn	Trombones
Grant Fine	Kevin Owen	Ron Olshausen
David Detweiler	Lori Amada	Miguel Gomez
Joseph Merrill		Kirk Jones

Tuba

Erika Kay

ROGER VOISIN, COACH

Harrison Canticle No. 3

Kimberley Johnson, ocarina Richard Flanagan, guitar

Percussion Bruce Corrigan Alan Lichtman Ted Silon
David Harvey Mark Rendon

THOMAS GAUGER, COACH/CONDUCTOR

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BALDWIN PIANO

The Berkshire Music Center at TANGLEWOOD

TANGLEWOOD-ON-PARADE
Friday, August 17, 1979

BERKSHIRE MUSIC CENTER WIND MUSIC

6:15 P.M. — Main House Porch

HAYDN — OCTET IN F MAJOR

Allegro moderato
Andante con variazioni
Menuetto: Allegretto
Finale: Allegro

Jennifer Sperry, oboe
Deborah Workman, oboe
Laura Ardan, clarinet
John Nishi, clarinet
Timothy McGovern, bassoon
Lynn Gaubatz, bassoon
Jeff von der Schmidt, horn
Jonathan Boen, horn

Louis Speyer, conductor

MOZART — SERENADE IN E-FLAT MAJOR, NO. 11, K. 375

Allegro maestoso
Minuetto I
Adagio
Minuetto II
Finale: Allegro

Linda Strommen, oboe
Andrea Ridilla, oboe
William Hudgins, clarinet
Laurel Hall, clarinet
Lisa Storchheim, bassoon
Karla Ekholm, bassoon
Richard Todd, horn
Jonathan Levin, horn

Ralph Gomberg, conductor

BALDWIN PIANO

The Berkshire Music Center at TANGLEWOOD

EIGHTH CHAMBER MUSIC CONCERT

Sunday, August 19, 1979 at 10:00 A.M.
Theatre Concert Hall

Prepared by Max Hobart, Marylou Speaker, Burton Fine and Gilbert Kalish

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BOCCHERINI — QUINTET NO. 4 FOR STRINGS IN D MAJOR, OPUS 37, NO. 2

Allegro vivo
Pastorale: Amoroso,ma non lento
Finale: Presto

Jerry Weiss, violin — *Rebecca Seiver, violoncello*
Irene Sazer, violin — *Warren Weis, violoncello*
Valentina Charlap, viola

SCHUMANN — QUARTET FOR STRINGS IN F MAJOR, OPUS 41, NO. 2

Allegro vivace
Andante, quasi Variazioni
Scherzo: Presto
Allegro molto vivace - Piu mosso

Sarah Sherry, violin — *Pamela Geannelis, viola*
Isabel Haas, violin — *Katharine Knight, violoncello*

DANZI — DUO NO. 2 IN C MINOR FOR VIOLA AND VIOLONCELLO

Allegro
Andante moderato
Allegro

Cynthia Busch, viola — *Michael Curry, violoncello*

BEETHOVEN — TRIO FOR PIANO AND STRINGS IN E-FLAT MAJOR, OPUS 70, NO. 2

Poco sostenuto; Allegro ma non troppo
Allegretto
Allegretto ma non troppo
Finale: Allegro

Elizabeth Field, violin — *Mathias Wexler, violoncello*
Julie Lustman, piano

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — FIRST WEEK — YAIP

YOUNG ARTISTS INSTRUMENTAL PROGRAM — JUNE 25-29 — 1979

MONDAY 25	TUESDAY 26	WEDNESDAY 27	THURSDAY 28	FRIDAY 29
9:30-12:00 YAO Rehearsal ChamMusHall V. Yampolsky, conductor	9:30-12:00 YAO Rehearsal ChamMusHall V. Yampolsky, conductor	9:30-12:00 YAO Rehearsal ChamMusHall V. Yampolsky, conductor	9:30-12:00 YAO Rehearsal ChamMusHall V. Yampolsky, conductor	9:30-12:00 YAO Rehearsal ChamMusHall J. Silverstein conductor
12:30 Piano/String placement auditions TBS-West/ChamMus Pavilion	12:30 Piano/String placement aud. TBS-West/ChamMu Pavilion	1:00-3:00 3:00-5:00 String/Piano Chamb Music	1:00-3:00 3:00-5:00 String/Piano Cham Mus	1:00-3:00 3:00-5:00 String/Piano Chamb Music
1:00 Wind/Horn placement auditions TBS-West/Little Red Schoolhouse	1:30-3:30 Winds Chamber Music Indian Hill	1:15-3:15 Percussion Ens. Dunbar Barn Twd Thomas Gauger, director	1:00-2:00 Apprentice conductors ONLY V. Yampolsky, teacher	1:15-3:15 Percussion Ens. Dunbar Barn Thomas Gauger, director
1:15-3:15 Percussion Ens. Dunbar Barn Twd.		1:30-3:00 Apprentice Cond. and Composers solfege Maurice Wright, teacher	1:30-3:30 Winds Cham Mus Indian Hill	1:30-3:30 Winds Cham Mus Indian Hill
1:30-3:00 Apprentice Cond. and Composers ONLY solfege Maurice Wright, teacher		4:00-6:00 Reading of Compositions with selected YAIP, YAVP personnel Maurice Wright, director	3:00-5:00 Brass Ens. East Barn Roger Voisin, conductor	3:00-5:00 Brass Ensem. East Barn Roger Voisin, conductor
	3:00-5:00 Brass Ensem. East Barn Roger Voisin, conductor	7:30-9:30 Master Class, YAIP violinists Indian Hill Joseph Silverstein, violinist		
	7:45 *BMC/Lect. Demo.* *Early Music Perf. Practice* *Jop Schroeder, baroque violin* *Albert Fuller, harpsicord* *Hall School*		*8:30* *Theatre Twd* *Vermeer St. Quartet with Harold Wright*	*8:30* *Theatre Twd* *Vermeer St. Qt. with Gilbert Kalish*

SATURDAY 30	*SUNDAY 1*
8:30 *BSO Chamber Players with Gilbert Kalish* *Theatre Twd*	*2:30* *BMC Orchestra* *Gunther Schuller, conductor* *Opening concert* *Theatre Twd*

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE 6/26/79
YAIP CHAMBER MUSIC ASSIGNMENTS: STRING/PIANO

ALL sessions TThF, unless otherwise noted, and at times shown.

CHANG QUARTET - TBS, Science Bldg. #2
(Except coaching)
1:30 - 3:30 pm

Joyce Chang, violin 1
Ruth Sadilek, violin 2 (double assignment)
Ronald Houston, viola*
Alexander Izzo, cello**

W.A. Mozart: Quartet in B Flat Major, K. 458

Gerald Gelbloom, coach

DEWEY QUARTET - TBS, 2nd floor, Administration Bldg. "Fireplace Room"
1:30 - 3:30 pm

Sarah Dewey, violin 1
Marjorie Garnier, violin 2
Shannon Maroney, viola*
Elyssa Gilmar, cello**

J. Haydn: Quartet in D Major, op. 64, No. 5 "The Lark"

Ronald Feldman, coach

HUNTER QUARTET - TBS, Little Red Schoolhouse
1:30 - 3:30 pm

Bruce Hunter, violin 1
Allegra Tortolano, violin 2*
Alan Gordon, viola**
Michael D'Avanzo, cello

W.A. Mozart: Quartet in D Major, K. 575

Vyacheslov Uritsky, coach

TIBBETTS QUARTET - TBS, Science Bldg. #3
1:30 - 3:30 pm

Lisa Tibbetts, violin 1
Pamela Sternad, violin 2*
Annie Jackson, viola**
Alice Szymanski, cello (double assignment)

F. Schubert: Quartet in A Minor, op. 29

Burton Fine, coach

NANEVICZ QUARTET - TBS, Winthrop Class Center, Room 12-13
1:30 - 3:30 pm

Tania Nanevicz, violin 1 (double assignment)
Peggy Garrigues, violin 2*
Laura Milgram, viola
Karl Bennion, cello**

R. Schumann: Quartet in A Major #3, op. 41

Max Winder, coach

SLONE QUARTET - TBS, 1st floor Administration Bldg., Library
1:30 - 3:30 pm

Diane Slone, violin 1
Peter Whorf, violin 2**
Julie Miller, viola*
Kate Scarlott, cello

L. Beethoven: Quartet, op. 18, No. 1

Robert Barnes, coach

*Librarian
**Property Manager

NOTE: Librarians must obtain necessary parts and score from Mr. Louis Bergonzi, YAIP Orchestra Manager/Librarian. You are totally responsible for returning all music checked out to your group from the BUTI Library.

Property Managers should plan to arrive a bit early at each rehearsal and see that all necessary equipment is in the designated room so that your group may begin on time. Also, be certain to set up your group in the accepted chamber music style. Take your personal portable stand to rehearsals in case one of the B.U. stands is missing from the room. Notify Mr. Bergonzi if a stand is missing.

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE 6/26/79
YAIP CHAMBER MUSIC ASSIGNMENTS: STRING/PIANO

ALL sessions TThF, unless otherwise noted, and at times shown.

DI MINNO QUINTET - Lenox Library
1:30 - 3:30 pm

Ann Elliott, violin 1 (double assignment)
Mary Hammann, viola (double assignment)
David Sims, cello**
Chris Hanulik, bass*
Marc DiMinno, piano

F. Schubert: Piano Quintet Op. 114 "Trout"

Eugene Lehner, coach

GRIFFITH QUINTET - TBS, Little Red Schoolhouse
3:30 - 5:30 pm

Hannah Albrecht, violin 1
Stacey Woolley, violin 2*
Nancy Holland, viola (double assignment)
Andrew Mark, cello**
Clark Griffith, piano

R. Schumann: Piano Quintet in E Flat Major, Op. 44

William Kroll, coach

SHAPIRO QUINTET - TBS, Chamber Music Pavilion
1:30 - 3:30

Frank Almond, violin 1
Danielle McCutcheon, violin 2*
Deborah Judd, viola**
Laura Kramer, cello
Daniel Shapiro, piano

E. Dohnanyi: Piano Quintet in C Minor, Op. 1

Roger Shermont, coach

JACKSON QUINTET - TBS, Science Bldg. #3
3:30 - 5:30 pm

Joanne Porter, violin 1
Tania Nanevecz, violin 2 (double assignment)
Cynthia Ryan, viola*
Ivy Turner, cello**
Steven Jackson, clarinet (double assignment)

W.A. Mozart: Clarinet Quintet in A Major, K. 581

Leo Panasevich, coach

BARTON QUARTET - TBS, Science Bldg. #2
3:30 - 5:30 pm

Leslie Barton, violin 1**
Ruth Sadilek, violin 2 (double assignment)
David Weinberg, viola*
Alice Szimanski, cello (double assignment)

J. Haydn: Quartet in B Flat Major, Op. 64, No. 3

Robert Ripley, coach

ELLIOTT QUARTET - TBS, Music & Art Center
3:30 - 5:30 pm

Ann Elliott, violin 1 (double assignment)
Irene Mitri, violin 2*
Mary Hammann, viola (double assignment)
Owen Young, cello**

C. Debussy: Quartet in G Minor, op. 10

Victor Yampolsky, coach

FINK QUARTET - TBS, Winthrop Class Center, Room 10
1:30 - 3:30 pm

Kristine Fink, violin 1
David Daniels, violin 2*
Nancy Holland, viola (double assignment)
Evan Feinsilver, cello**

W.A. Mozart: Quartet in B Flat Major, K. 589

Mischa Nieland, coach

INMAN QUARTET - TBS, Winthrop Class Center, Room 1
12:30 - 2:30 pm

Tracy Inman, violin 1
Raoul Perrault, violin 2*
Elizabeth Pavsner, viola**
Mark Walker, cello

F. Mendelssohn: Quartet in D Major, op. 44, No. 1

Ronald Knudsen, coach

*Librarian
**Property Manager

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6/26/79

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
YAIP CHAMBER MUSIC ASSIGNMENTS WOODWINDS

HAID QUINTET - T-wood
East Barn
TThFri
1:30-3:30 pm

**Karen Haid, flute
James Bulger, oboe
Steven Jackson, clarinet
*Ephraim Paul, bassoon
Lori Amada, horn

John Holmes, coach

JOHNSON QUINTET - TBS
Music and Art Center
TThFri
1:30-3:30 pm

Kimberly Johnson, flute
*Dawn Smilely, oboe
Todd Levy, clarinet
Elizabeth Romano, bassoon
**Noel Martin Tipton, horn

Fenwick Smith, coach

RODMAN QUINTET - I.H.
Cafeteria
TThFri
1:30-3:30 pm

Betsy Rodman, flute
*Keisuke Wakao, oboe
Robert Bristol, clarinet
Marc Goldberg, bassoon
**Jonathan Ring, horn

Wayne Rapier, coach

JACKSON QUINTET - TBS
Science Bldg #3
TThFri
3:30-5:30

Joanne Porter, violin I
Tania Nanev cz, violin II(double assign,)
*Cynthia Ryan, viola
**Ivy Turner, cello
Steven Jackson, clarinet(double assignment)
W.A. Mozart - Clarinet Quintet in A major K. 581

Leo Panasevitch, coach

JOHNSON TRIO - TBS
Music and Art Center
TThFri
3:30-5:30

**Kimberly Johnson, flute (double assignment)
*Todd Levy, clarinet " "
Elizabeth Romano, bassoon " "

Matthew Ruggiero, coach

* Librarian
** Property Manager

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BOSTON UNIVERSITY TANGLEWOOD INSTITUTE | FIRST WEEK | YAVP

YOUNG ARTISTS VOCAL PROGRAM | JUNE 25-29 | 1979

MONDAY 25	TUESDAY 26	WEDNESDAY 27	THURSDAY 28	FRIDAY 29
9:15-10:00 Sectionals S E. Barn A I. Hill Main Rm T I. Hill Carriage Rm. B E. Barn, down	9:15-10:00 Sectionals	9:15-10:00 Sectionals	9:15-10:00 Sectionals	9:15-10:00 Sectionals
10:15-12:00 Chorus Rehearsal East Barn	10:15-12:00 Chorus	10:15-12:00 Chorus	10:15-12:00 Chorus	10:15-12:00 Chorus
10:30-11:30 Voice Class A E. Barn, down 11:30-12:30 Voice Class B E. Barn, down 1:30-2:30 Voice Class C I. Hill Lounge 3:00-4:00 Voice Class D I. Hill Lounge	10:30-11:30 Voice Classes (refer to Mon. schedule)	10:30-11:30 Voice Classes	10:30-11:30 Voice Classes	10:30-11:30 Voice Classes
1:30-2:30 Small Ensembles 5 voice-I. Hill Alcove 4 voice-I. Hill Carriage (Cool Rm) 4 Voice-I. Hill Carriage (Main) SSA I.H. Dance Studio Cham. I.H. Theatre	1:30-2:30 Small Ensembles (refer to Mon. schedule)	1:30-2:30 Small Ensem.	1:30-2:30 Small Ensem.	1:30-2:30 Small Ensem.
4:15-5:30 Special Topics I.H. Main House	4:15-5:30 Special Topics	4:15-5:30 Special Topics	4:15-5:30 Special Topics	4:15-5:30 Special Topics I.H. Dance Stu
7:00-8:00 Coaching I. Hill	7:00-8:00 Coaching	7:00-8:00 Coaching	7:00-8:00 Coaching *8:30* *Theatre Twd* *Vermeer St. Qt.* *w. Harold Wright*	7:00-8:00 Coaching *8:30* *Theatre Twd* *Vermeer St. Q* *with Gilbert Kalish*

SATURDAY 30	SUNDAY 1
8:30 *BSO Chamber Players* *with Gilbert Kalish* *Theatre Twd*	*2:30* *BMC Orchestra* *Gunther Schuller, conductor* *Opening concert* *Theatre Twd*

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
VOCAL ARTISTS, [illegible]

June [illegible], 19[illegible]

Special Events
Monday-Friday [illegible]
Indian Hill

Monday	Tuesday	Wednesday
Heinrich Schutz	The understanding of poetry in the art of song	Choral Conducting
Cancelled	Alice C. Thompson, Professor of Music, Boston University Voice Faculty	Leonard Atkinson, Director of TMI's

Thursday	Friday
Preparing for a career in voice	Movement
Mac Morgan, Professor of Music, Boston University and Chairman of the voice faculty	Erica Young, Faculty Longy School, Cambridge, Mass.

MONDAY 2	TUESDAY 3	WEDNESDAY 4	THURSDAY 5	FRIDAY 6
9:30-12:00 YAO Rehearsal ChamMusHall V. Yampolsky, conductor	9:30-12:00 YAO Rehearsal ChamMusHall V. Yampolsky, conductor	9:30-12:00 YAO Rehearsal ChamMusHall V. Yampolsky, conductor	9:00-11:00 YAO Rehearsal STRINGS ONLY ChamMusHall V. Yampolsky, conductor (Winds and Brass free to attend BSO rehearsal)	9:30-12:00 YAO Rehearsal ChamMusHall Theodore Antoniou, conductor
	12:15-1:15 Apprentice Cond. V. Yampolsky, teacher		12:15-1:15 Apprentice Cond. V. Yampolsky	
1:15-3:15 Percussion Ens. Dunbar Barn, TWD		1:15-3:15 Percussion Ens. Dunbar Barn, TWD		1:15-3:15 Percussion Ens. Dunbar Bn. TWD
1:30-3:00 Apprentice Cond. and Composers solfege class with Maurice Wright	1:30-3:30 3:30-5:30 Chamber Music Strings and Winds	1:30-3:00 Apprentice Cond. and Composers solfege class with Maurice Wright	1:30-3:30 3:30-5:30 Chamber Music Strings and Winds	1:30-3:30 3:30-5:30 Chamber Mus. Strings and Winds
	3:00-5:00 Brass Ensemble East Barn, R. Voisin, cond.		3:00-5:00 Brass Ens. East Barn, R. Voisin, Cond.	3:00-5:00 Brass Ens. East Barn, R. Voisin, Cond.
	3:30-5:30 Bass Class, TBS, Lenox Dorm Leslie Martin, teacher	4:00-6:00 Reading of Compositions with selected YAIP, YAVP personnel, Maurice Wright, director	3:30-5:30 Bass Class TBS, Lenox Dorm, L. Martin, teacher	3:30-5:30 Bass Class TBS, Lenox Dorm, L. Martin, teacher
			8:30 *Baroque Music Recital from Aston Magna* *Albert Fuller director* *Theatre-Concert Hall*	*7:00* *BSO Chamber Players, Tchaikovsky, Sextet* *9:00* *BSO, Eugene Ormandy, conductor, Shed*

SATURDAY 7	SUNDAY 8
10:30 am *BSO - Open Rehearsal* 2:30 BUTI Chamber Music Concert Chamber Music Hall, Tanglewood *8:30* *Boston Symphony Orchestra, Eugene Ormandy, Conductor*	9:30-11:30 Percussion Master Class Dunbar Barn, Charles Smith, Director *2:30* *Boston Symphony Orchestra* *Raymond Leppard, conductor*

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — SECOND WEEK — YACP

YOUNG ARTISTS COMPOSITION PROGRAM — JULY 2-6 — 1979

MONDAY 2	TUESDAY 3	WEDNESDAY 4	THURSDAY 5	FRIDAY 6
9:30 Monday Morning Seminar Library, TBS Maurice Wright, director	Individual meetings of Composers with Maurice Wright			
1:30-3:00 Solfege and Musicianship Class Conductors and Composers Library, TBS		1:30-3:00 Solfege and Musicianship Class Conductors and Composers Library, TBS		2:00-3:15 YAVP-In.Hill Special Topics Charles W. Vaughn MD Laryngeal anatomy and voice physiology
	4:15-5:30 YAVP-In.Hill Sp. Topics 20th Century Vocal Music Theodore Antoniou, BMC Asst. Dir. of Contemporary Music Activities	4:00-6:00 Composition readings TBS Library Maurice Wright, director		3:30-4:15 YAVP-In.Hill Special Topics Richard Dyer Music Criticism
			8:30 Baroque Music Recital from Aston Magna Albert Fuller director Theatre-Concert Hall	*7:00 BSO Chamber Players, Tchaikovsky Sextet* *9:00 BSO, Eugene Ormandy, conductor, Shed*

SATURDAY 7	SUNDAY 8
10:30 am BSO - Open Rehearsal 2:30 BUTI Chamber Music Concert Chamber Music Hall, Tanglewood *8:30 Boston Symphony Orchestra, Eugene Ormandy, Conductor*	*2:30 Boston Symphony Orchestra Raymond Leppard, conductor*

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — SECOND WEEK — YAVP

YOUNG ARTISTS VOCAL PROGRAM — JULY 2-8 — 1979

MONDAY 2	TUESDAY 3	WEDNESDAY 4	THURSDAY 5	FRIDAY 6
9:15-10:00 Sectionals S E. Barn A I. Hill Main Rm T I. Hill Carriage B E. Barn, down	9:15-10:00 Sectionals	9:15-10:00 Sectionals	9:15-10:00 Sectionals	9:15-10:00 Sectionals
10:15-12:00 Chorus Rehearsal East Barn	10:15-12:00 Chorus	10:15-12:00 Chorus	10:15-12:00 Chorus	10:15-12:00 Chorus
10:30-11:30 Voice Class A Studio H, TWD 11:30-12:30 Voice Class B Studio H, TWD 1:30-2:30 Voice Class C I. Hill, Main Rm. 3:00-4:00 Voice Class D I. Hill, Main Rm.	10:30-11:30 Voice Classes (refer to Mon. schedule)	10:30-11:30 Voice Classes	10:30-11:30 Voice Classes	10:30-11:30 Voice Classes
1:30-2:30 Small Ensembles 5 voice-I.Hill Alcove 4 voice-I.Hill Carriage(Cool Rm) 4 Voice-I.Hill Lounge SSA I.H. Dance Studio Cham. I.H. Theatre 2:45 Staff conducting with L. Atherton, I.H. Alcove	1:30-2:30 Small Ens.	1:30-2:30 Small Ens.	1:30-2:30 Small Ens.	2:00-3:15 Sp. Topics I.H. Theatre & Main Room Charles W. Vaughn, MD Laryngeal anatomy and voice physiology 3:30-4:15 Sp. Topics I.H. Music Criticism Richard Dyer
3:45 Special Topics I.H. Main House	3:45 Special Topics	3:45 Special Topics	3:45 Special Topics	
7:00-8:00 Coaching I. Hill	7:00-8:00 Coaching	7:00-8:00 Coaching	7:00-8:00 Coaching *8:30* *Baroque Music Recital from Aston Magna* *Albert Fuller director* *Theatre-Concert Hall*	7:00-8:00 Coaching *7:00* *BSO Chamber Players, Tchaikovsky, Sextet* *9:00* *BSO, Eugene Ormandy, conductor, Shed*

SATURDAY 7	SUNDAY 8
9:15-12:00 YAVP in Dance Studio Indian Hill 2:30 BUTI Chamber Music Concert Chamber Music Hall, Tanglewood *8:30* *Boston Symphony Orchestra, Eugene Ormandy, Conductor*	*2:30* *Boston Symphony Orchestra* *Raymond Leppard, conductor*

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

YOUNG ARTIST VOCAL PROGRAM

Leonard Atherton, Director
July 2 - July 9, 1979

Special Topics
Monday-Friday 4:15-5:30
Indian Hill

Monday	Tuesday	Wednesday
Opportunities in early music performance	Twentieth century vocal music	Problems in a career in Opera
ANTHONY MARTIN, baroque violinist, member of the Banquetto Musicale; Aston Magna '79	THEODORE ANTONIOU BMC Assistant Director of Contemporary Music activities	ROBERT GARTSIDE, Assoc. Professor of Music, Boston University, voice faculty

Thursday	Friday 2:00	Sunday 7:00 p.m.
Reading and discussion about aspects of choral music singing (Piece to be announced)	Laryngeal anatomy and voice physiology	A career in Opera
JOHN OLIVER, Artistic Director of the Tanglewood Festival Chorus	CHARLES W. VAUGHN, M. D.	RUSSELL CHRISTOPHER, baritone, New York Metropolitan Opera
	Music criticism RICHARD DYER, Music critic Boston Globe TIME TO BE ANNOUNCED	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE 7/3/79
YAIP CHAMBER MUSIC ASSIGNMENTS: STRING/PIANO- REVISED

ALL sessions TThF, unless otherwise noted, and at times shown.

DI MINNO QUINTET - TBS Library
1:30 - 3:30 pm

Marc DiMinno, piano
Stacey Woolley, violin 1
Mary Hammann, viola
David Sims, cello**
Chris Hanulik, bass*

F. Schubert: Piano Quintet Op. 114 "Trout"

Eugene Lehner, coach

GRIFFITH QUINTET - TBS, Little Red Schoolhouse
3:30 - 5:30

Clark Griffith, piano
Hannah Albrecht, violin 1
Stacey Woolley, violin 2*
Nancy Holland, viola
Andrew Mark, cello**

R. Schumann: Piano Quintet in E Flat Major, Op. 44

William Kroll, coach

SHAPIRO QUINTET - TBS, Chamber Music Pavilion
1:30 - 3:30

Daniel Shapiro, piano
Frank Almond, violin 1
Danielle McCutcheon, violin 2*
Deborah Judd, viola**
Laura Kramer, cello

E. Dohnanyi: Piano Quintet in C Minor, Op. 1

Roger Shermont, coach

JACKSON QUINTET - TBS, Science Bldg. #3
3:30 - 5:30 pm

Joanne Porter, violin 1
Lucas Richman, violin 2
Cynthia Ryan, viola*
Ivy Turner, cello**
Steven Jackson, clarinet

W.A. Mozart: Clarinet Quintet in A Major, K. 518

Leo Panasevich, coach

FITZWILLIAM QUARTET - TBS, Science Bldg. #2
3:30 - 5:30

James Fitzwilliam, violin 1
Leslie Barton, violin 2**
David Weinberg, viola*
Alice Szymanski, cello

J. Haydn: Quartet in B Flat Major, Op. 64, No. 3

Robert Ripley, coach

ELLIOTT QUARTET - TBS, Music & Art Center
3:30 - 5:30 pm

Ann Elliott, violin 1
Irene Mitri, violin 2*
Mary Hammann, viola
Owen Young, cello**

C. Debussy: Quartet in G Minor, op. 10

Victor Yampolsky, coach

FINK QUARTET - TBS, Winthrop Class Center, Room 10
1:30 - 3:30 pm

Kristine Fink, violin 1
David Daniels, violin 2*
Nancy Holland, viola
Evan Feinsilver, cello**

W.A. Mozart: Quartet in B Flat Major, K. 589

Mischa Nieland, coach

INMAN QUARTET - TBS, Winthrop Class Center, Room 1
1:30 - 3:30

Tracy Inman, violin 1
Raoul Perrault, violin 2*
Elizabeth Pavsner, viola**
Mark Walker, cello

F. Mendelssohn: Quartet in D Major, op. 44, No. 1

Ronald Knudsen, coach

*Librarian
**Property Manager

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BOSTON UNIVERSITY TANGLEWOOD INSTITUTE 7/4/79
YAIP CHAMBER MUSIC ASSIGNMENTS: STRING/PIANO - REVISED

All sessions TThF, unless otherwise noted, and at times shown.

CHANG QUARTET - TBS, Science Bld. #2
(Except coaching)
1:30 - 3:30 pm

Joyce Chang, violin 1
Ruth Sadilek, violin 2
Ronald Houston, viola*
Alexander Izzo, cello**

W.A. Mozart: Quartet in B Flat Major, K. 458

Gerald Gelbloom, coach

DEWEY QUARTET - TBS, 3rd floor, Administration Bldg. "Common Room"
1:30 - 3:30 pm

Sarah Dewey, violin 1
Marjorie Garnier, violin 2
Shannon Maroney, viola*
Elyssa Gilmar, cello**

J. Haydn: Quartet in D Major, op. 64, No. 5 "The Lark"

Ronald Feldman, coach

HUNTER QUARTET - TBS, Little Red Schoolhouse
1:30 - 3:30 pm

Bruce Hunter, violin 1
Allegra Tortolano, violin 2*
Alan Gordon, viola**
Michael D'Avanzo, cello

W.A. Mozart: Quartet in D Major, K. 575

Vyacheslov Uritsky, coach

TIBBETTS QUARTET - TBS, Science Bldg. #3
1:30 - 3:30 pm

Lisa Tibbetts, violin 1
Pamela Sternad, violin 2*
Annie Jackson, viola**
Alice Szymanski, cello

F. Schubert: Quartet in A Minor, op. 29

Burton Fine, coach

NANEVICZ QUARTET - TBS, Winthrop Class
1:30 - 3:30 pm

Tania Nanevicz, violin 1
Peggy Garrigues, violin 2*
Laura Milgram, viola
Karl Bennion, cello**

R. Schumann: Quartet in A Major #3, op; 41

Max Winder, coach

SLONE QUARTET - Lenox Library
1:30 - 3:30 pm

Diane Slone, violin 1
Peter Whorf, violin 2**
Julie Miller, viola*
Kate Scarlott, cello

L. Beethoven: Quartet, op. 18, No. 1

Robert Barnes, coach

*Librarian
**Property Manager

NOTE: Librarians must obtain necessary parts and score from Mr. Louis Bergonzi, YAIP Orchestra Manager/Librarian. You are totally responsible for returning all music checked out to your group from the BUTI Library.

Property Managers should plan to arrive a bit early at each rehearsal and see that all necessary equipment is in the designated room so that your group may begin on time. Also, be certain to set us your group in the accepted chamber music style. Take your personal portable stand to rehearsals in case one of the B.U. stands is missing from the room. Notify Mr. Bergonzi if a stand is missing.

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
YAIP CHAMBER MUSIC ASSIGNMENTS: WOODWINDS

REVISED

HAID QUINTET - T-wood
East Barn
TThFri
1:30-3:30 pm

Karen Haid, flute**
James Bulger, oboe
Steven Jackson, clarinet
Ephraim Paul, bassoon*
Lori Amada, horn

John Holmes, coach

RODMAN QUINTET - TBS Science
Room #4
TThFri
1:30-3:30 pm

Betsy Rodman, flute
Keisuke Nakao, oboe*
Robert Bristol, clarinet
Marc Goldberg, bassoon
Jonathan Ring, horn**

Wayne Rapier, coach

JOHNSON TRIO - TBS Science #4
W. 1:30-3:30
Th. 3:30-5:30
F. 3:30-5:30

Kimberly Johnson, flute**
Robert Bristol, clarinet*
Elizabeth Romano, bassoon

Matthew Ruggiero, coach

JOHNSON QUINTET - TBS
Music and Art Center
TThFri
1:30-3:30 pm

Kimberly Johnson, flute
Dawn Smiley, oboe*
Todd Levy, clarinet
Elizabeth Romano, bassoon
Noel Martin Tipton, horn**

Fenwick Smith, coach

JACKSON QUINTET - TBS, Science Bldg #3
TThFri
3:30-5:30

Joanne Porter, violin 1
Lucas Richman, violin 2
Cynthia Ryan, viola*
Ivy Turner, cello**
Steven Jackson, clarinet

W.A. Mozart-Clarinet Quintet in A major
K. 581

Leo Panasevitch, coach

Librarian*
Property Manager**

NOTE: Librarians must obtain necessary parts from Mr. Bergonzi, YAIP Orchestra Manager/Librarian. You are totally responsible for returning all music checked out to your group from the BUTI Library.

Property Managers should plan to arrive a bit early at each rehearsal and see that all necessary equipment is in the designated room so that your group may begin on time; also be certain to set up your group in the accepted chamber music style. Take your personal portable stand to rehearsals in case one of the B.U. stands is missing from the room. Notify Mr. Bergonzi if a stand is missing.

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — THIRD WEEK — YAIP

YOUNG ARTISTS INSTRUMENTAL PROGRAM — JULY 9-13 — 1979

MONDAY 9	TUESDAY 10	WEDNESDAY 11	THURSDAY 12	FRIDAY 13
9:30-12:00 YAO Rehearsal ChamMusHall V. Yampolsky, conductor	9:30-12:00 YAO Rehearsal ChamMusHall V. Yampolsky, conductor	9:30-12:00 YAO Rehearsal ChamMusHall V. Yampolsky, conductor	9:30-12:00 YAO Rehearsal ChamMusHall V. Yampolsky, conductor	9:30-12:00 YAO Rehearsal Theatre Concert Hall V. Yampolsky, conductor
	12:15-1:15 Apprentice Cond. V. Yampolsky, teacher		12:15-1:15 Apprentice Cond. V. Yampolsky, teacher	
1:15-3:15 Percussion Ens. Dunbar Barn, TWD		1:15-3:15 Percussion Ens. Dunbar Barn, TWD	1:30-5:30 Master Class George Neikrug, cellist ChamMusHall, TWD	1:15-3:15 Percussion Ens. Dunbar Barn, TWD
1:30-3:00 Apprentice Cond. and Composers solfege class with Maurice Wright	1:30-3:30 3:30-5:30 Chamber Music Strings and Winds	1:30-3:00 Apprentice Cond. and Composers solfege class with Maurice Wright	1:30-3:30 3:30-5:30 Chamber Music Winds only, Strings attend Master Class	1:30-3:30 3:30-5:30 Chamber Music Strings and Winds
	3:30-5:30 Brass Ensemble E. Barn, Roger Voisin, cond.		3:30-5:30 Brass Ensem. E. Barn, R. Voisin, cond.	3:30-5:30 Brass Ensemble E. Barn, Roger Voisin, cond.
	3:30-5:30 Bass Class TBS, Lenox Dorm Leslie Martin, teacher	4:00-6:00 Reading of Compositions with selected YAIP, YAVP personnel, Maurice Wright, director	3:30-5:30 Bass Class TBS, Lenox Dorm, L. Martin, teacher	3:30-5:30 Bass Class TBS, Lenox Dorm, L. Martin, teacher
	7:00 *Popular Artist* *Gordon Lightfoot*	*8:30 BMC Orches.* *Gennady Rozhdestvensky and students conducting*	*8:30* *Theatre Concert Hall,* *Pinchas Zukerman, violinist-* *Mark Neikrug, pianist*	*7:00 Prelude* *Gennady Rozhdestvensky and Victoria Postnikova, duo-pianists* *9:00* *BSO* *Gennady Rozhdestvensky, cond.* *Pinchas Zukerman, violinist*

SATURDAY 14	SUNDAY 15
10:30 am *BSO - Open Rehearsal*	*10:00 am* *BMC Chamber Music*
2:30 BUTI Chamber Music Concert Chamber Music Hall, Tanglewood	*2:30* *Boston Symphony Orchestra* *Gennady Rozhdestvensky, conductor* *Victoria Postnikova, pianist*
8:30 *Boston Symphony Orchestra* *Niklauss Wyss, conductor* *Reri Grist, soprano*	8:30 BUTI, Young Artists Orchestra Victor Yampolsky, conductor

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
YOUNG ARTIST VOCAL PROGRAM

July 9 - July 13, 1979

Special Topics

Indian Hill

Monday - 4:15 - 5:30	Tuesday - 4:15 - 5:30	Wednesday - 3:30 - 5:30
Music for Chorus and Electronic sound	Greek and Russian orthodox liturgical music	Song Literature
ARTHUR KRIEGER, composer, 1979 Prix de Rome winner	STEVE KARIDOYANES, YAVP staff	ALLEN ROGERS, Assoc. Professor of Music, Boston University

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Thursday - 3:45 - 5:30	Friday - 4:15 - 5:30
Master Class	Mozart Requiem
ALLEN ROGERS, Assoc. Professor of Music, Boston University	JOHN DAVERIO, Ph.D. candidate in musicology, Boston University

MASTER CLASS

CONDUCTED BY GEORGE NEIKRUG

The Boston University Tanglewood Institute will be holding a master class conducted by George Neikrug on Thursday, July 12 from 1:30-5:30 at the Chamber Music Hall. Pieces and performers are:

David Sims	Lalo Concerto in d, Movement I
Owen Young	Lalo Concerto in d, Movement III
Elyssa Gilmar	Bach Suite #3 in C Major for unaccompanied cello
Even Feinsilver	Brahms Sonata in e minor, Op. 38, Movement I
Karl Bennion	Ginastera Pampeana #2

All students and staff of the Berkshire Music Center are invited to come and observe.

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — THIRD WEEK — YAVP

YOUNG ARTISTS VOCAL PROGRAM — JULY 9-15 — 1979

MONDAY 9	TUESDAY 10	WEDNESDAY 11	THURSDAY 12	FRIDAY 13
9:00-10:00 Sectionals S E. Barn A I.Hill Main Rm. T I.Hill Carriage B E. Barn Down	9:00-10:00 Sectionals	9:00-10:00 Sectionals	9:00-10:00 Sectionals	9:00-10:00 Sectionals
10:15-12:00 Chorus Rehearsal East Barn	10:15-12:00 Chorus	10:15-12:00 Chorus	10:15-12:00 Chorus	10:15-12:00 Chorus
10:30-11:30 Voice Class A East Barn 11:30-12:30 Voice Class B East Barn 2:00-3:00 Voice Class C I. Hill, Main Rm. 3:00-4:00 Voice Class D I.Hill, Main Rm.	10:30-11:30 Voice Classes (refer to Mon. schedule)	10:30-11:30 Voice Classes	10:30-11:3- Voice Classes 1:30-5:30 Master Class George Neikrug Cellist, Ch. MusHall, TWD	10:30-11:30 Voice Classes
2:30-3:30 Small Ensembles 5 voice-I.Hill Alcove 4 Voice - I.H. Carriage (cool room) 4 Voice - I.H. Lounge SSA I.H. Dance Studio Cham. I.H. Theatre	2:30-3:30 Small Ens.	2:30-3:30 Small Ens.	2:30-3:30 Small Ens.	
3:45-4:15 Theory Class	3:45-4:15 Theory Class	3:30-5:30 Special Topics Allen Rogers Song Literature	3:30-4:00 Theory Classes 3:45-5:30 Special Topics Allen Rogers Master Class	3:45-4:15 Theory Make-up
4:15 Special Topics Arthur Krieger Composer Chorus and Electronic Sound	4:15 Special Topics Russian Orthodox Steve Karidoyanes			4:15 Special Topics John Daverio Mozart Requiem
6:30-7:30 Coaching I. Hill	6:30-7:30 Coaching I. Hill	6:30-7:30 Coaching I. Hill	6:30-7:30 Coaching I. Hill	6:30-7:30 Coaching I. Hill
8:30 *BMC Composers Forum*	*7:00* *Popular Art.* *Gordon Lightfoot*	*8:30 BMC Orchestra* *Gennady Rozhdestvensky & Students Conducting*	*8:30* *Theatre Concert Hall* *Pinchas Zukerman, violinist* *Marc Neikrug, pianist*	*7:00* *Prelude Gennady Rozhdestvensky & Victoria Postnikova, duo-piano* *9:00* *Shed, BSO* *Gennady Rozhdestvensky, cond.* *Pinchas Zukerman, violinist*

OVER

SATURDAY 14	SUNDAY 15
9:30-11:00 Full Choir Indian Hill, Dance Studio	*10:00 am* *BMC Chamber Music*
10:30 am *BSO-Open Rehearsal*	10:30 am Full Choir, Cranwell Chapel
2:30 BUTI Chamber music Concert Chamber Music Hall, Tanglewood	*2:30 - BSO* *Gennady Rozhdestvensky, conductor* *Victoria Postnikova, pianist*
8:30 *BSO, Niklauss Wyss, conductor* *Reri Grist, soprano*	3:30 BUTI, Young Artists Orchestra Victor Yampolsky, conductor

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — THIRD WEEK — YACP

YOUNG ARTISTS COMPOSITION PROGRAM — JULY 9 - 15 — 1979

MONDAY 9	TUESDAY 10	WEDNESDAY 11	THURSDAY 12	FRIDAY 13
9:30 Monday Morning Seminar Library, TBS Maurice Wright, director Guest- Arthur Kreiger 1979 Prix De Rome	Individual meetings of Composers with Maurice Wright			
1:30 - 3:00 Solfege and Musicianship Class Conductors and Composers Library, TBS		1:30-3:00 Solfege and Musicianship Class Conductors and Composers Library, TBS	1:30-5:30 Master Class George Neikrug Cellist, Chamber Music Hall, TWD	
4:15-5:30 YAVP-In. Hill Special Topics Arthur Kreiger, composer, Music for Chorus and Electronic Sound		4:00-6:00 Composition readings TBS Library Maurice Wright, director		4:15-5:30 YACP-In. Hill Special Topics John Daverio Mozart Requiem
8:30 pm, BMC Composers Forum	*7:00 pm, Pop Artist - Gordon Lightfoot*	*8:30 BMC Orchestra Gennady Rozhdestvensky & Students Conducting*	*8:30 Theatre Concert Hall, Pinchas Zukerman, violinist Marc Neikrug, pianist*	*7:00pm Prelude Gennady Rozhdestvensky & Victoria Postnikova, duo-pianists* *9:00 Shed BSO Gennady Rozhdestvensky, cond. Pinchas Zukerman, violinist*

SATURDAY 14	*SUNDAY 15*
10:30 am *BSO-Open Rehearsal*	*10:00 am* *BMC Chamber Music*
2:30 BUTI Chamber Music Concert Chamber Music Hall, Tanglewood	*2:30 - BSO* *Gennady Rozhdestvensky, conductor* *Victoria Postnikova, pianist*
8:30 *BSO, Niklauss Wyss, conductor* *Reri Grist, soprano*	8:30 BUTI, Young Artists Orchestra Victor Yampolsky, conductor

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — FOURTH WEEK — YAIP

YOUNG ARTISTS INSTRUMENTAL PROGRAM — JULY 16-22 — 1979

MONDAY 16	TUESDAY 17	WEDNESDAY 18	THURSDAY 19	FRIDAY 20
9:30-12:15 YAO Rehearsal for choral concert Leonard Atherton, conductor Cham Mus Hall 9:30 Haydn 11:30 Handel 12:15 Mozart	9:30-12:15 All Stravinsky	9:30-12:15 9:30 Stravinsky 11:15 Haydn	9:30-12:30 Chorus and Orchestra Leonard Atherton, cond. Theatre Concert Hall 9:30 Stravinsky 11:15 Haydn	9:30-12:30 (refer to Thursday) 9:30 Stravinsky 11:15 Haydn 12:10 Mozart Theatre Con. Hall
9:30-12:00 Rep. Orchestra (see personnel posted) Kevin Owen, conductor Rehearsal Stage	9:30-12:00 Rep. Orchestra Daniel Shapiro, conductor Rehearsal Stage	9:30-12:00 Rep. Orchestra Daniel Shapiro, conductor Rehearsal Stage	9:30-12:00 Rep. Orchestra Louis Bergonzi, conductor East Barn	9:30-12:00 Rep. Orchestra, conducted by members of the BMC conducting seminar, Niklaus Wyss, director ChamMuHall
12:15-1:15 Apprentice Conductors, V. Yampolsky, teacher				
1:15-3:15 Percussion Ensemble Dunbar Barn		1:15-3:15 Percussion Ensemble Dunbar Barn		1:15-3:15 Percussion Ensemble Dunbar Barn
1:30-3:00 Apprentice Cond. and Composers Solfege Class with Maurice Wright	1:30-3:30 3:30-5:30 ChambMus Strings and Winds	1:30-3:00 Apprentice Cond. and Composers Solfege Class	1:30-3:30 Chorus and Orchestra Rehearsal ChamMusHall Leonard Atherton, conductor Handel, Mozart	1:30-3:30 Chorus and Orchestra Rehearsal ChamMusHall Leonard Atherton, cond. Haydn
3:15-4:30 Reading of Compositions Dunbar Barn Maurice Wright, director	3:30-5:30 Brass Ensemble E. Barn 3:30-5:30 Bass Class TBS, Lenox Dorm	4:00-6:00 Reading of Compositions TBS Pavilion Maurice Wright, director	4:00-5:30 Bass Class, TBS Lenox Dorm 4:00-5:30 ChambMus Strings/Winds 4:00-5:30 Brass Ensem. TBS Gym - bring stands	4:00-5:30 Bass Class TBS Lenox Dm. 4:00-5:30 ChambMus Strings/Winds 4:00-5:30 Brass Ensem. TBS Gym
4:00-5:15 Special Topics Theodore Antoniou New Perspectives on Modern Music I. Hill	*7:00 pm* *Popular Artists, Renaissance*			*7:00 Prelude* *Gilbert Kalish, pianist*
6:30 YAVP Talent Show Theatre I.H.	*7:30 Violin Master Class* *Hall School Library, Paul Zukofsky, violinist*	*8:30 BMC Orchestra* *Niklaus Wyss conductor*	*8:30* *Theatre Concert Hall.* *Jessye Norman, soprano*	*9:00 Shed, BSO, Klaus Tennstedt, conductor*

OVER

SATURDAY 21

10:00-12:30
Dress Rehearsal
Chorus and Orchestra
Theatre Concert Hall

10:30 am
BSO-Open Rehearsal

2:30
BUTI Young Artists Chorus
and Orchsetra
Leonard Atherton, conductor
Theatre Concert Hall

8:30
BSO
Klaus Tennstedt, conductor
Jessye Norman, soprano

SUNDAY 22

10:00 am
BMC Chamber Music

2:30 - BSO
Koussevitsky Memorial Concert
Leonard Bernstein, conductor
Tanglewood Festival Chorus
and Soloists

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — FOURTH WEEK — YACP

YOUNG ARTISTS COMPOSITION PROGRAM — JULY 16-22 — 1979

MONDAY 16	TUESDAY 17	WEDNESDAY 18	THURSDAY 19	FRIDAY 20
9:30 Monday Morning Seminar Library, TBS Maurice Wright, director	Individual meetings of Composers with Maurice Wright			
1:30 - 3:00 Solfege and Musicianship Class Conductors and Composers Library, TBS		1:30-3:00 Solfege and Musicianship Class Conductors and Composers Library, TBS		
3:15-4:30 Composition Readings Dunbar Barn	4:00-5:30 YAVP, John Oliver, Artistic Director of Tanglewood Festival Chorus- A reading of some Choral works of Paul Hindemith	4:00-6:00 Composition reading TBS Pavilion Maurice Wright, director	4:15-5:30 Master Class Reri Grist, soprano	
4:00 pm Special Topics III Theodore Antoniou "New Perspectives on Modern Music"				
8:30 pm, BMC Vocal Music	*7:00 pm, Pop Artist - Renaissance and Tim Weisberg* *7:30 Paul Zukofsky, violin Master Class-Hall School Library*	*8:30 BMC Orchestra Niklaus Wyss, conductor*	*8:30 Theatre Concert Hall, Jessye Norman, soprano*	*7:00 pm Prelude Gilbert Kalish, pianist* *9:00 Shed, BSO Klaus Tennstedt, conductor*

SATURDAY 21	*SUNDAY 22*
10:30 am BSO-Open Rehearsal	*10:00 am BMC Chamber Music*
2:30 BUTI Chorus and Orchestra Leonard Atherton, conductor	*2:30 - BSO Koussevitsky Memorial Concert Leonard Bernstein, conductor*
8:30 BSO, Klaus Tennstedt, conductor - Jessye Norman, soprano	*8:30 BMC - Vocal Music*

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — FOURTH WEEK — YAVP

YOUNG ARTISTS VOCAL PROGRAM — JULY 16-22 — 1979

MONDAY 16	TUESDAY 17	WEDNESDAY 18	THURSDAY 19	FRIDAY 20
9:00-9:45 Theory Classes	9:00-9:45 Theory Classes	9:00-9:45 Theory Classes	9:30-12:30 Choral Rehearsal with orchestra, Theatre Concert Hall	9:30-12:30 Chorus Rehearsal with orchestra, Theatre Concert Hall
10:00-11:00 Small Ensembles 5 voice-I.Hill Alcove 4 voice-I.Hill Carriage (cool room) 4 voice-I.Hill Lounge SSA I.H. Dance Studio Cham. I.H. Theatre	10:00-11:00 Small Ensembles (refer to Mon.)	10:00-11:00 Small Ensembles (refer to Mon.)		
10:30-11:30 Voice Class A Main Rm. I.H. 11:30-12:30 Voice Class B Main Rm. I.H. 1:30-2:30 Voice Class C E. Barn 2:30-3:30 Voice Class D E. Barn	10:30-11:30 Voice Class (refer to Mon. schedule)	10:30-11:30 Voice Class (refer to Mon. schedule)	10:30-11:30 Voice Class A in E. Barn 11:30-12:30 Voice Class B in E. Barn 1:30-2:30 Voice Class C in Studio H 2:30-3:30 Voice Class D in Studio H	
1:30-3:30 Chorus E. Barn	1:30-3:30 Chorus E. Barn	1:30-3:30 Chorus E. Barn	1:30-3:30 Orchestra and Chorus - Cham Music Hall	1:30-3:30 Orchestra and Chorus, ChamMusHall
4:00-5:15 Special Topics Theodore Antoniou	4:00-5:15 Special Topics John Oliver Choral Reading		4:15-5:30 Master Class Reri Grist Dance Studio I. Hill	4:00-5:15 Special Top. Sylvia Thornton
6:30 Talent Show Theatre I.H.	6:30-7:30 Coaching I. Hill	6:30-7:30 Coaching I. Hill		
	7:00 *Popular Artists, Renaissance*			*7:00* *Prelude* *Gilbert Kalish, pianist*
		8:30 BMC Orchestra *Niklaus Wyss conductor*	*8:30* *Theatre Concert Hall* *Jessye Norman, soprano*	*9:00* *Shed, BSO* *Klaus Tennstedt, conductor*

MONDAY, TUESDAY, WEDNESDAY
11:00-11:45 Sectionals
S - Dance Studio I.H.
A - Theatre I.H.
T - Alcove I.H.
B - Cool Rm. I.H.

O V E R

SATURDAY 21	SUNDAY 22
10:00-12:30 Dress Rehearsal Chorus and Orchestra, Theatre Concert Hall *10:30 am* *BSO-Open Rehearsal* 2:30 BUTI Young Artists Chorus and Orchestra Leonard Atherton, conductor Theatre Concert Hall *8:30* *BSO* *Klaus Tennstedt, conductor* *Jessye Norman, soprano*	*10:00 am* *BMC Chamber Music* *2:30 - BSO* *Koussevitsky Memorial Concert* *Leonard Bernstein, conductor* *Tanglewood Festival Chorus* *and Soloists*

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — FIFTH WEEK — YAIP

YOUNG ARTISTS INSTRUMENTAL PROGRAM — JULY 23-29 — 1979

MONDAY 23	TUESDAY 24	WEDNESDAY 25	THURSDAY 26	FRIDAY 27
9:30-12:20 YAO Rehearsal Cham MuHall V. Yampolsky, conductor	9:30-12:00 YAO Rehearsal ChamMuHall Gunther Schuller, conductor	9:30-12:20 YAO Rehearsal ChamMuHall V. Yampolsky, conductor	9:30-12:00 YAO Rehearsal ChamMuHall V. Yampolsky, conductor	9:30-12:00 YAO Rehearsal ChamMuHall V. Yampolsky conductor
1:15-3:15 Percussion Ens. Dunbar Barn,TWD	12:15-1:15 Apprentice Cond. V. Yampolsky, teacher	1:15-3:15 Percussion Ens. Dunbar Barn,TWD Thomas Gauger, director	12:15-1:15 Apprentice Cond. V. Yampolsky, teacher	1:15-3:15 Perc. Ens. Dunbar Brn, TWD, Gauger, director
1:30-3:00 Apprentice Con. and Composers solfege class with Maurice Wright TBS, Library	1:30-3:30 3:30-5:30 Chamber Music Strings/Winds 3:30-5:30 Brass Ensemb. E. Barn, Roger Voisin, cond.	1:30-3:00 Apprentice Cond. and Composers solfege class with Maurice Wright, TBS Library	1:30-3:30 3:30-5:30 Chamber Music Strings/Winds 3:30-5:30 Brass Ensem. E. Barn, Roger Voisin, cond.	1:30-3:30 3:30-5:30 Chamb. Music Strings/Winds 3:30-5:30 Brass Ensem. E. Barn, R. Voisin, cond.
	3:30-5:30 Bass Class, TBS Lenox Dorm Leslie Martin, teacher	4:00-6:00 Reading of Compositions, Maurice Wright, director TBS Pav	3:30-5:30 Bass Class TBS, Lenox Dorm	3:30-5:30 Bass Class TBS, Lenox Dorm
7:00 Concert by The Empire Brass Quintet, I.H. Theatre				*7:00 Prelude Mozart Serenade K388, Shed*
8:30 BMC Composers Forum	*8:30 BMC Orchestra Leonard Bernstein, cond. SHED*	8:30 BUTI Chamber Music Concert, Cham. MuHall.	*8:30 Theatre Concert Hall Christoph Eschenbach and Justus Frantz, duo-pianists*	*9:00 BSO Seiji Ozawa, conductor Andre Watts, pianist SHED*

SATURDAY 28	SUNDAY 29
10:30 BSO Open Rehearsal 2:30 BUTI Chamber Music Concert, ChamMuHall, Tanglewood 7:00 Empire Brass Quintet Open Rehearsal, Renaissance Music for Brass *8:30 BSO, Shed, Christoph Eschenbach, conductor and pianist, Justus Frantz, pianist*	9:30-11:30 am Percussion Master Class Dunbar Barn, Charles Smith, director *10:00 am* *BMC Chamber Music* *2:30 BSO, Shed* *Leonard Bernstein, conductor*

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE FIFTH WEEK YACP

YOUNG ARTISTS COMPOSITION PROGRAM JULY 23-29 1979

MONDAY 23	TUESDAY 24	WEDNESDAY 25	THURSDAY 26	FRIDAY 27
9:30 Monday Morning Seminar Library, TBS Maurice Wright, director	Individual meetings of Composers with Maurice Wright			
1:30-3:00 Solfege and Musicianship Class Conductors and Composers Library, TBS		1:30-3:00 Solfege and Musicianship Class Conductors and Composers Library, TBS 4:00-6:00 Composition reading TBS Pavilion Maurice Wright, director		
7:00 Concert by The Empire Brass Quintet, I.H. Theatre				*7:00 Prelude Mozart Serenade K388, Shed*
8:30 BMC Composers Forum	*8:30 BMC Orchestra Leonard Bernstein, cond. SHED*	8:30 BUTI Chamber Music Concert, Cham. Music Hall	*8:30 Theatre Concert Hall Christoph Eschenbach & Justus Frantz, duo-pianists*	*9:00 BSO Seiji Ozawa, conductor Andre Watts, pianist SHED*

SATURDAY 28	*SUNDAY 29*
10:30 BSO Open Rehearsal 2:30 BUTI Chamber Music Concert, Chamber Music Hall, Tanglewood *8:30 BSO, Shed Christoph Eschenbach, conductor and pianist, Justus Frantz, pianist*	9:30-11:30 am Percussion Master Class Dunbar Barn, Charles Smith, director *10:00 am BMC Chamber Music* *2:30 BSO, Shed Leonard Bernstein, conductor*

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — FIFTH WEEK — YAPP

YOUNG ARTISTS PIANO PROGRAM — JULY 23-29 — 1979

MONDAY 23	TUESDAY 24	WEDNESDAY 25	THURSDAY 26	FRIDAY 27
12:30 General meeting, Main room I. Hill 1:00-6:00 PRIVATE LSNS. Dr. Clodes, Dance Studio, I.H. 1:00 Acre 1:30 Angelini 2:00 Baker 2:30 Blount 3:00 Carr 3:30 Colton 4:00 Cook 4:30 Freisinger 5:00 Fultz 5:30 Gliksberg 7:00 Concert by The Empire Brass Quintet, I.H. Theatre *8:30 BMC Composers Forum*	9:30-10:30 PRIVATE LSNS. E. Barn TWD 9:30 Gordon 10:00 Hillis 10:30-1:00 MASTER CLASS Dr. Clodes E. Barn TWD Performers: 10:30 Acre 11:00 Angelini 11:30 Baker 12:00 Blount 12:30 Carr 2:00-3:30 Coaching, John Swiedler, I.H. Dance Studio 4:00-7:00 PICNIC at the Sprague's *8:30 BMC Orchestra Leonard Bernstein, cond. SHED*	9:00-10:30 PRIVATE LSNS. E. Barn TWD 9:00 Khachadurian 9:30 Lewis 10:00 Ormseth 10:30-12:30 MASTER CLASS Dr. Clodes E. Barn TWD Performers: 10:30 Colton 11:00 Cook 11:30 Snell 12:00 Wang 2:00-5:30 Coaching, John Swiedler, I.H. Dance Studio 8:30 BUTI Chamber Music ChamMusHall	9:30-10:30 PRIVATE LSNS. E. Barn TWD 9:30 Scheidel 10:00 Simon 10:30-1:00 MASTER CLASS Dr. Clodes E. Barn TWD Performers: 10:30 Freisinger 11:00 Fultz 11:30 Gliksberg 12:00 Gordon 12:30 Hillis 2:00-5:30 Coaching, John Swiedler, I.H. Dance Studio *8:30 Theatre Concert Hall Christoph Eschenbach and Justus Frantz, duo-pianists*	9:30-10:30 PRIVATE LSNS. E. Barn TWD 9:30 Snell 10:00 Wang 10:30-1:00 MASTER CLASS Dr. Clodes E. Barn TWD Performers: 10:30 Khachadurian 11:00 Lewis 11:30 Ormseth 12:00 Scheidel 12:30 Simon 2:00-4:00 Coaching, John Swiedler, I.H. Dance Studio *7:00 Prelude Mozart Serenade, K 388, Shed* *9:00 BSO, Shed Seiji Ozawa, conductor Andre Watts, pianist*

SATURDAY 28	SUNDAY 29
10:30 BSO Open Rehearsal 2:30 BUTI Chamber Music Concert ChamMusHall, TWD *8:30 BSO, Shed Christoph Eschenbach, conductor and pianist, Justus Frantz, pianist*	*10:00 am BMC Chamber Music Theatre Concert Hall* *2:30 BSO, Shed Leonard Bernstein, conductor* *8:30 BMC Vocal Music Theatre Concert Hall*

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — FIFTH WEEK — EBQS

EMPIRE BRASS QUINTET SYMPOSIUM — July 23-29 — 1979

Monday 23	Tuesday 24	Wednesday 25	Thursday 26	Friday 27
9:00-1:00 Auditions as Posted in IH Main House Foyer TRUMPET-GROUP 1 Theatre up-stairs TRUMPET-GROUP 2 Dance Studio TROMBONE Theatre down-stairs FRENCH HORN Carriage Main Room TUBA Gazebo	9:00-11:30 Large Ensembles W Dance Studio X Carriage-Main Y Theatre-downstairs Z Theatre-upstairs	9:30-11:30 Quintets A-L refer to Monday *EXCEPT* J Dance Studio	9:30-11:30 Quintets A-L refer to Wednesday	9:30-11:30 Quintets A-L refer to Wednesday
	1:30-3:00 Guest Lecture Charles Kavalovski, French horn Theatre	1:30-3:30 Large Ensembles W Dance Studio X Carriage Main Y Theatre down Z Theatre up	1:30-3:30 Like Instument ens. trp-Thtr. up hrn-Thtr.dwn trb-Carriage Main tuba-Carriage Cool Room	1:30-3:30 Large Ensembles W Dance St. X Carriage Main Y Theatre Down Z Theatre Up
3:00-5:00 Brass Quintets A Carriage Main B Carriage Exten. C Carriage Cool D Carriage St. 1 Up E Crge. St. 3 up F Cottage, LR G Under Cafeteria H Theatre Down I Theatre Up J Main Hse. Mus. Rm. K Gazebo L Alcove, Main Hse.	3:00-5:00 Quintets A-L Refer to Monday EXCEPT (J-Dance Studio)		4:00-6:00 Tuba Master Class Theatre-up	4:00-5:00 Master Classes Trp-Theatre Up Hrn-Dance Studio Trb-Carriag Main
7:00 Concert by the EMPIRE BRASS QUINTET Theatre I.H.				*7:00 Prelude, Mozart Serenade K388 Shed*
8:30 BMC Composers Forum	*8:30 BMC Orchestra Bernstein, cond. SHED*	8:30 BUTI Chamber Music Concert, Cham Music Hall	*8:30 Th.-Concert Hall, Eschenbach & Frantz, duo pianists*	*9:00 BSO Ozawa, cond A. Watts, piano, SHE*

SATURDAY 28	SUNDAY 29
10:30 BSO Open Rehearsal 2:30 BUTI Chamber Music Concert, Chamber Music Hall, Tanglewood 7:00 Empire Brass Quintet Open Rehearsal, Renaissance Music for Brass *8:30 BSO Shed, Christoph Eschenbach, cond. and pianist, Justus Frantz, pianist*	9:30-11:30 am Percussion Master Class, Dunbar Barn Charles Smith, director *10:00 am* *BMC Chamber Music* *2:30 BSO, Shed* *Leonard Bernstein, conductor*

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — SIXTH WEEK — YAIP

YOUNG ARTISTS INSTRUMENTAL PROGRAM — JULY 30-AUGUST 5 — 1979

MONDAY 30	TUESDAY 31	WEDNESDAY 1	THURSDAY 2	FRIDAY 3
9:30-12:00 YAO Rehearsal ChamMuHall Leonard Bernstein, guest conductor	OPEN DAY No scheduled orchestra or Chamber Music rehearsals 7:00 am Bus leaves TBS for Boston trip	9:30-12:20 YAO Rehearsal ChamMuHall V. Yampolsky, conductor	9:30-12:00 YAO Rehearsal ChamMuHall V. Yampolsky, conductor 12:15-1:15 Apprentice cond., Victor Yampolsky, teacher Chamb MusHall	9:30-12:00 YAO Rehearsal ChamMuHall V. Yampolsky, conductor
1:15-3:15 Percussion Ens. Dunbar Barn, TWD Thomas Gauger, director		1:15-3:15 Percussion Ens. Dunbar Barn, TWD Thomas Gauger, director		1:15-3:15 Percussion Ensemble Dunbar Barn, TWD, Thomas Gauger, director
1:30-3:00 Apprentice Cond. V. Yampolsky, teacher ChamMuHall	2:00 Bus leaves Symphony Hall for TBS 4:30-8:00 TWD Friend's Picnic at the Sprague's YAIP and YACP invited	1:30-3:00 Apprentice Cond. V. Yampolsky, teacher ChamMuHall 4:00-6:00 Reading of Compositions Maurice Wright, director, TBS pavilion	1:30-3:30 3:30-5:30 Chamber Music Strings/Winds 3:30-5:30 Bass Class TBS, Lenox Dm. Leslie Martin, teacher 3:30-5:30 Brass Ensemble Place TBA Roger Voisin, director	1:30-3:30 3:30-5:30 ChambMusic Strings/Winds 3:30-5:30 Bass Class TBS, Lenox Dm. 3:30-5:30 Brass Ensemb. Place TBA
7:00 EBQ Open Rehearsal I. Hill, Theatre *8:30 BMC Orchestra, Seiji Ozawa and students conducting, Theatre Concert Hall*	*8:30 Shed Boston Pops*	8:30 BUTI Chamber Music Concert ChamMuHall	*8:30 Theatre Concert Hall Joseph Silverstein, violin*	*7:00 Prelude Artists from the People's Republic of China, SHED* *9:00 Shed BSO Seiji Ozawa, conductor*

SATURDAY 4	SUNDAY 5
FESTIVAL OF CONTEMPORARY MUSIC *1:30 Festival Previews, Panel Discussion, Tent* *2:30 Chamber Music, Theatre Concert Hall* *8:30 BSO/BMC Orchestra, Seiji Ozawa, Gunther Schuller, conductors*	9:30-11:30 Percussion Master Class, Dunbar Barn, Charles Smith, director *10:00 am BMC Chamber Music Concert Theatre, TWD* *2:30 BSO Shed, Seiji Ozawa, conductor* *8:30 Festival of Contemporary Music, Chamber Music, Theatre Concert Hall*

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — SIXTH WEEK — YAPP

YOUNG ARTISTS PIANO PROGRAM — JULY 30-AUGUST 5 — 1979

MONDAY 30	TUESDAY 31	WEDNESDAY 1	THURSDAY 2	FRIDAY 3
	OPEN DAY 7:00 am Bus leaves TBS for Boston trip 9:30-10:00 PRIVATE LSNS, E. Barn TWD, TBA	9:00-10:30 PRIVATE LSNS. E. Barn TWD 9:00 Khachadurian 9:30 Lewis 10:00 Ormseth	9:30-10:30 PRIVATE LSNS. E. Barn TWD 9:30 Scheidel 10:00 Simon	9:30-10:30 PRIVATE LSNS. E. Barn TWD 9:30 Snell 10:00 Wang
1:00-6:00 PRIVATE LSNS. Dr. Clodes, Dance Studio, I. Hill 1:00 Acre 1:30 Angelini 2:00 Baker 2:30 Blount 3:00 Carr 3:30 Colton 4:00 Cook 4:30 Freisinger 5:00 Fultz 5:30 Gliksberg	10:30-1:00 MASTER CLASS Dr. Clodes E. Barn TWD Performers: TBA 2:00 Bus leaves Symphony Hall for TBS	10:30-12:30 MASTER CLASS Dr. Clodes E. Barn TWD Performers: 10:30 Colton 11:00 Cook 11:30 Snell 12:00 Wang	10:30-1:00 MASTER CLASS Dr. Clodes E. Barn TWD Performers: 10:30 Freisinger 11:00 Fultz 11:30 Gliksberg 12:00 Gordon 12:30 Hillis	10:30-1:00 MASTER CLASS Dr. Clodes E. Barn TWD Performers: 10:30 Khachadurian 11:00 Lewis 11:30 Ormseth 12:00 Scheidel 12:30 Simon
	2:00-5:30 Coaching, John Swiedler, I.H. lounge	2:00-5:30 Coaching, John Swiedler, I.H. lounge	2:00-5:30 Coaching, John Swiedler, I.H. lounge	2:00-5:30 Coaching, J. Swiedler, I. Hill lounge
7:00 EBQ Open Rehearsal I. Hill, Theatre				*7:00 Prelude Artists from the People's Republic of China, SHED*
8:30 BMC Orchestra, Seiji Ozawa and students conducting, Theatre Concert Hall	*8:30 Shed, Boston Pops*	8:30 BUTI Chamber Music Concert ChamMuHall	*8:30 Theatre Concert Hall, Joseph Silverstein, violin*	*9:00 BSO Seiji Ozawa conductor SHED*

SATURDAY 4	SUNDAY 5
FESTIVAL OF CONTEMPORARY MUSIC *1:30 Festival Previews, Panel Discussion, Tent* *2:30 Chamber Music, Theatre Concert Hall* *8.30 BSO/BMC Orchestra, Seiji Ozawa, Gunther Schuller conductors*	9:30-11:30 Percussion Master Class Dunbar Barn, Charles Smith, director *10:00 am BMC Chamber Music Concert Theatre, TWD* *2:30 BSO Shed, Seiji Ozawa, conductor* *8:30 Festival of Contemporary Music, Chamber Music, Theatre Concert Hall*

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — SIXTH WEEK — YACP

YOUNG ARTISTS COMPOSITION PROGRAM — JULY 30-AUGUST 5 — 1979

MONDAY 30	TUESDAY 31	WEDNESDAY 1	THURSDAY 2	FRIDAY 3
9:30 Monday Morning Seminar Library, TBS Maurice Wright, director	OPEN DAY 7:00 am Bus leaves TBS for Boston trip	Individual meetings of Composers with Maurice Wright		
1:30-3:00 Solfege and Musicianship Class Conductors and Composers Library, TBS	2:00 Bus leaves Symphony Hall for TBS	1:30-3:00 Solfege and Musicianship Class Conductors and Composers Library, TBS		
	4:30-8:00 TWD Friends Picnic at the Sprague's YAIP and YACP invited	4:00-6:00 Composition reading, TBS Pavilion Maurice Wright, director		
7:00 EBQ Open Rehearsal I. Hill, Theatre				*7:00 Prelude Artists from the People's Republic of China SHED*
8:30 BMC Orchestra, Seiji Ozawa and students conducting, Theatre Concert Hall	*8:30 Shed, Boston Pops*	8:30 BUTI Chamber Music Concert ChamMuHall	*8:30 Theatre Concert Hall, Joseph Silverstein, violin*	*9:00 BSO Seiji Ozawa conductor SHED*

SATURDAY 4	SUNDAY 5
FESTIVAL OF CONTEMPORARY MUSIC *1:30 Festival Previews, Panel Discussion, Tent* *2:30 Chamber Music Theatre Concert Hall* *8:30 BSO/BMC Orchestra, Seiji Ozawa, Gunther Schuller, conductors*	9:30-11:30 Percussion Master Class Dunbar Barn, Charles Smith. director *10:00 am BMC Chamber Music Concert Theatre, TWD* *2:30 BSO, Shed, Seiji Ozawa, conductor* *8:30 Festival of Contemporary Music Chamber Music Theatre Concert Hall*

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — SIXTH WEEK — EBQS

EMPIRE BRASS QUINTET SYMPOSIUM — JULY 30 - AUGUST 5 — 1979

MONDAY 30	TUESDAY 31	WEDNESAY 1	THURSDAY 2	FRIDAY 3
9:30-11:30 Quintets A Carriage Main B Carriage Exten. C Carriage Cool D Carriage St. 1 Up E Crge. St. 3 up F Cottage, LR G Under Cafet. H Theatre Down I Theatre UP J Dance Studio K Gazebo L Alcove, Main House	9:30-11:30 Quintets Refer to Monday	9:30-11:30 Quintets Refer to Monday	9:30-11:30 Quintets Refer to Monday	9:30-11:30 Quintets Refer to Monday
1:30-3:30 Guest Lecture, TBA, I. Hill, Theatre	1:30-3:30 Guest Lecture, Chester Schmitz, I.H. Theatre	1:30-3:30 Large Ensembles W Dance Studio X Carriage Main Y Theatre Down Z Theatre Up	1:30-3:30 Large Ensembles Refer to Wed.	1:30-3:30 Large Ensembles Refer to Wed. 4:00-5:30 Like instrument Master Class Trp-Theatre up Hrn-Dance Studio Trb-Carriage *Mn.* Tuba-Theatre Down
7:00 EBQ Open Rehearsal I. Hill, Theatre				*7:00* *Shed Prelude* *Artists from the People's Republic of China*
8:30 *BMC Orchestra, Seiji Ozawa and students conducting Theatre Concert Hall*	*8:30* *Shed, Boston Pops*	8:30 BUTI Chamber Music Concert CHMus Hall	*8:30* *Theatre-Concert Hall Joseph Silverstein, violin*	*8:30* *BSO, Shed Seiji Ozawa, conductor*

SATURDAY 4	SUNDAY 5
FESTIVAL OF CONTEMPORARY MUSIC *1:30 Festival Previews, Panel Discussion, Tent*	9:30-11:30 Percussion Master Class, Dunbar Barn, Charles Smith, Director
2:30 Chamber Music, Theatre Concert Hall	*2:30 BSO, Shed, Seiji Ozawa, conductor*
8:30 BSO/BMC Orchestra, Seiji Ozawa, Gunther Schuller, conductors	*8:30 Festival of Contemporary Music, Chamber Music Theatre Concert Hall*

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — SEVENTH WEEK — YAPP

YOUNG ARTISTS PIANO PROGRAM — AUGUST 6-12 — 1979

MONDAY 6	TUESDAY 7	WEDNESDAY 8	THURSDAY 9	FRIDAY 10
	9:30-10:30 PRIVATE LESSONS E. Barn TWD 9:30 Gordon 10:00 Hillis	9:00-10:30 PRIVATE LESSONS E. Barn TWD 9:00 Khachadurian 9:30 Lewis 10:00 Ormseth	9:30-10:30 PRIVATE LESSONS E. Barn TWD 9:30 Scheidel 10:00 Simon	9:30-10:30 PRIVATE LESSONS E. Barn TWD 9:30 Snell 10:00 Wang
1:00-6:00 PRIVATE LESSONS Dr. Clodes, Dance Studio, I. Hill 1:00 Acre 1:30 Angelini 2:00 Baker 2:30 Blount 3:00 Carr 3:30 Colton 4:00 Cook 4:30 Freisinger 5:00 Fultz 5:30 Gliksberg	10:30-1:00 MASTER CLASS Dr. Clodes E. Barn TWD Performers: 10:30 Acre 11:00 Angelini 11:30 Baker 12:00 Blount 12:30 Carr	10:30-12:30 MASTER CLASS Dr. Clodes E. Barn, TWD Performers: 10:30 Colton 11:00 Cook 11:30 Snell 12:00 Wang	10:30-1:00 MASTER CLASS Dr. Clodes E. Barn TWD Performers: 10:30 Freisinger 11:00 Fultz 11:30 Gliksberg 12:00 Gordon 12:30 Hillis	10:30-1:00 MASTER CLASS Dr. Clodes E. Barn, TWD Performers: 10:30 Khachadurian 11:00 Lewis 11:30 Ormseth 12:00 Scheidel 12:30 Simon
	2:00-5:30 Coaching, John Swiedler, I.H. Lounge	2:00-5:30 Coaching, John Swiedler, I.H. Lounge	2:00-5:30 Coaching, John Swiedler, I.H. Lounge	2:00-5:30 Coaching, John Swiedler, I.H. Lounge
8:30 Fest. of Cont. Mus. Memorial Concert for Britten and Shostakovich Theatre, TWD	*8:30 Fest. of Cont. Mus. Collage, Cont. Mus. Ensemble Theatre, TWD*	*8:30 Fest. of Cont. Mus. BMC Chamber Music Theodore Antoniou, cond. Theatre, TWD*	*8:30 Fest. of Cont. Mus. BMC Orch. Gunther Schuller, cond. Theatre, TWD*	*7:00 Prelude Tang. Festival Chorus John Oliver, cond. Shed 9:00 BSO, Seiji Ozawa, cond. Shed*

SATURDAY 11	SUNDAY 12
10:30 BSO Open Rehearsal SHED	9:30-11:30 Percussion Master Class Dunbar Barn, Charles Smith, director
2:30 <u>BUTI Chamber Music Concert</u> Chamber Music Hall	*10:00 BMC Chamber Music, Theatre*
8:30 BSO, Shed Seiji Ozawa, conductor	12:00-1:00 Brass Quintet Recital, I.H. Theatre
	2:30 BSO, Kazuhiro Koizumi, conductor, Shed
	5:00-6:00 Brass Quintet Recital I.H. Theatre
	8:30 BMC Vocal Music, Theatre TWD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — SEVENTH WEEK — YACP

YOUNG ARTISTS COMPOSITION PROGRAM — AUGUST 6-12 — 1979

MONDAY 6	TUESDAY 7	WEDNESDAY 8	THURSDAY 9	FRIDAY 10
9:30 Monday Morning Seminar, Library, TBS Guest, Nancy Clark, Program Coordinator, National Endowment for the Arts	Individual meetings of Composers with Maurice Wright			
1:30-3:00 Solfege and Musicianship Class Conductors and Composers Library, TBS		1:30-3:00 Solfege and Musicianship Class Conductors and Composers Library, TBS 4:00-6:00 Composition reading, TBS Pavilion Maurice Wright, director		
8:30 Festival of Cont. Music Memorial Concert for Britten and Shostakovich Theatre, TWD	*8:30 Festival of Cont. Music Collage, Cont. Music Ens. Theatre, TWD*	*8.30 Festival of Cont. Music BMC Chamber Music Th. Antoniou, cond. Theatre, TWD*	*8:30 Festival of Cont. Music BMC Orchestra Gunther Schuller, cond. Theatre TWD*	*7:00 Prelude Tang. Festival Chorus, John Oliver, cond. Shed* *9:00 BSO, Shed Seiji Ozawa Conductor*

SATURDAY 11	SUNDAY 12
10:30 BSO Open Rehearsal SHED	Percussion Master Class Dunbar Barn, Charles Smith, director
2:30 BUTI Chamber Music Concert CHAMBER MUSIC HALL	*10:00 BMC Chamber Music THEATRE*
8:30 BSO, SHED Seiji Ozawa, conductor	12:00-1:00 Brass Quintet Recital, I.H. THEATRE
	2:30 BSO, Kazuhiro Koizumi, conductor, SHED
	5:00-6:00 Brass Quintet Recital, I.H. THEATRE
	8:30 BMC Vocal Music THEATRE TWD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — SEVENTH WEEK — YAIP

YOUNG ARTISTS' INSTRUMENTAL PROGRAM — AUGUST 6- AUGUST 12 — 1979

MONDAY 6	TUESDAY 7	WEDNESDAY 8	THURSDAY 9	FRIDAY 10
9:30-12:20 YAO Rehearsal ChamMuHall V. Yampolsky, conductor	9:30-12:00 YAO Rehearsal ChamMuHall Kazuhiro Koizumi, conductor	9:30-12:20 YAO Rehearsal ChamMuHall V. Yampolsky, conductor	9:30-12:00 YAO Rehearsal ChamMuHall V. Yampolsky, conductor	9:30-12:00 YAO Rehearsal ChamMuHall V. Yampolsky, conductor
	12:15-1:15 Apprentice cond., Victor Yampolsky, teacher Chamb MusHall		12:15-1:15 Apprentice cond., Victor Yampolsky, teacher Chamb MusHall	
1:15-3:15 Percussion Ens. Dunbar Barn, TWD Thomas Gauger, director		1:15-3:15 Percussion Ens. Dunbar Barn, TWD Thomas Gauger, director		1:15-3:15 Percussion Ens. Dunbar Barn, TWD Thomas Gauger, director
1:30-3:00 Solfege for composers and conductors, TBS Library Maurice Wright, director	1:30-5:30 Chamber Music Strings and Winds	1:30-3:00 Solfege for composers and conductors, TBS Library Maurice Wright, director	1:30-5:30 Chamber Music Strings and Winds	1:30-5:30 Chamber Music Strings and Winds
2:00 EBO Concert IH Theatre	3:30-5:30 Brass Ens., TBA Roger Voisin, director	4:00-6:00 Reading of Compositions Maurice Wright, director, TBS pavilion	3:30-5:30 Brass Ens., TBA Roger Voisin, director	3:30-5:30 Brass Ens. TBA
	3:30-5:30 Bass Class TBS, Lenox Dm. Leslie Martin, teacher		3:30-5:30 Bass Class TBS, Lenox Dm. Leslie Martin, teacher	3:30-5:30 Bass Class TBS, Lenox Dm.
				7:00 Prelude Tang. Fest. Chorus, John Oliver, cond. SHED
8:30 Fest. of Cont. Mus. Memorial Concert for Britten and Shostakovich THEATRE	8:30 Fest. of Cont. Mus. Collage, Cont. Mus. Ens. THEATRE	8:30 Fest. of Cont. Mus. BMC Chamber Mus., Theodore Antoniou, cond. THEATRE	8:30 Fest. of Cont. Mus. BMC orch. Gunther Schuller, cond. THEATRE	9:00 BSO Seiji Ozawa, cond. SHED

Saturday	Sunday	
10:30 BSO Open Rehearsal SHED	9:30-11:30 Percussion Master Class Dunbar Barn Charles Smith, director	
2:30 BUTI Chamber Music Concert CHAMBER MUSIC HALL	10:00 BMC Chamber Music THEATRE	12:00-1:00 Brass Quintet Recital I.H. Recital
8:30 BSO Seiji Ozawa, conductor SHED	2:30 BSO Kazuhiro Koizumi, conductor SHED	5:00-6:00 Brass Quintet Recital, I.H. Theatre
	8:30 BMC Vocal Music THEATRE	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — SEVENTH WEEK — EBQS

EMPIRE BRASS QUINTET SYMPOSIUM — AUGUST 6-12 — 1979

MONDAY 6	TUESDAY 7	WEDNESDAY 8	THURSDAY 9	FRIDAY 10
9:30-11:30 Quintets A Carriage Main B Carriage Exten. C Carriage Cool D Carriage St. 1 Up E Crge. St. 3 up F Cottage, LR G Under Cafet. H Theatre Down I Theatre Up J Dance Studio K Gazebo L Alcove, Main House	9:30-11:30 Quintets Refer to Monday	9:30-11:30 Quintets Refer to Monday	9:30-11:30 Quintets Refer to Monday	9:30-11:30 Quintets Refer to Monday
2:00-4:00 EBQ Concert Theatre, I. Hill	1:30-3:00 Master Class with Kenneth Cooper, I.H. Theatre 3:00-5:30 Open Rehearsal EBQ with Kenneth Cooper, Musicologist, Renaissance Music, I.Hill Theatre	1:30-3:30 Large Ensembles W Dance Studio X Carriage Main Y Theatre Down Z Theatre Up	1:30-3:30 Dress Rehearsal Everyone, I.H. Theatre	1:30-3:30 Large Ensembles Refer to Wed.
4:00-5:00 Movement Class, Miranda Nordoff, I.Hill Dance Studio				4:00-5:00 Like Instrument Master Class Trp-Theatre up Hrn- Dance Stud. Trb- Carriage Main Tuba- Theatre Down
8:30 *Festival of Cont. Music Memorial Concert for Britten and Shostakovich, Theatre, TWD*	*8:30* *Festival of Cont. Music Collage, Cont. Music Ens., Theatre, TWD*	*8:30* *Festival of Cont. Music BMC Chamber Music, Theodore Antoniou, cond. Theatre, TWD*	*8:30* *Festival of Cont. Music BMC Orchestra Gunther Schuller, cond., Theatre TWD*	*7:00 Prelude Tang. Fest. Chorus, John Oliver, cond. SHED* *9:00 BSO, Shed Seiji Ozawa, conductor*

SATURDAY 11	SUNDAY 12
10:30 BSO Open Rehearsal, SHED 2:30 BUTI Chamber Music Concert Chamber Music Hall *8:30 BSO, Shed* *Seiji Ozawa, conductor*	9:30-11:30 Percussion Master Class Dunbar Barn, Charles Smith, director *10:00 BMC Chamber Music, Theatre* 12:00-1:00 Brass Quintet Recital, I.H. Theatre *2:30 BSO, Kazuhiro Koizumi, conductor, Shed* 5:00-6:00 Brass Quintet Recital, I.H. Theatre *8:30 BMC Vocal Music, Theatre TWD*

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — EIGHTH WEEK — YAPP

YOUNG ARTISTS PIANO PROGRAM — AUGUST 13-19 — 1979

MONDAY 13	TUESDAY 14	WEDNESDAY 15	THURSDAY 16	FRIDAY 17
	9:30-10:30 PRIVATE LESSONS E. Barn TWD 9:30 Gordon 10:00 Hillis	9:00-10:30 PRIVATE LESSONS E. Barn TWD 9:00 Khachadurian 9:30 Lewis 10:00 Ormseth	9:30-10:30 PRIVATE LESSONS E. Barn TWD 9:30 Scheidel 10:00 Simon	9:30-10:30 PRIVATE LSNS. E. Barn TWD 9:30 Snell 10:00 Wang
	10:30-1:00 MASTER CLASS Dr. Clodes E. Barn TWD Performers: 10:30 Acre 11:00 Angelini 11:30 Baker 12:00 Blount 12:30 Carr	10:30-12:30 MASTER CLASS Dr. Clodes E. Barn TWD Performers: 10:30 Colton 11:00 Cook 11:30 Snell 12:00 Wang	10:30-1:00 MASTER CLASS Dr. Clodes E. Barn TWD Performers: 10:30 Freisinger 11:00 Fultz 11:30 Gliksberg 12:00 Gordon 12:30 Hillis	10:30-1:00 MASTER CLASS Dr. Clodes E. Barn TWD Performers: 10:30 Khachadurian 11:00 Lewis 11:30 Ormseth 12:00 Scheidel 12:30 Simon
1:00-6:00 PRIVATE LESSONS Dr. Clodes, Dance Studio I. Hill 1:00 Acre 1:30 Angelini 2:00 Baker 2:30 Blount 3:00 Carr 3:30 Colton 4:00 Cook 4:30 Freisinger 5:00 Fultz 5:30 Gliksberg	2:00-5:30 Coaching, John Swiedler, I.H. Lounge	2:00-5:30 Coaching, John Swiedler, I.H. Lounge	4:00 Recital by YAPP in Chamber Music Hall, TWD Dr. Maria Clodes Director	*2:00* *Tanglewood on Parade* *Events through the Day as Programmed* *2:30* *Young Artists Orchestra concert, Victor Yampolsky, conductor, Theatre* *4:45* *BUTI Chamber Music ChMusHall*
7:00-11:00 Chamber Music Orgy, members of the YAIP Main House, I.H.	*7:00* *Popular Artists* *Jimmy Buffet*			*8:15* *Fanfare (Voisin)* *8:40* *Fanfare (Ghitalla)*
8:30 BMC Chamber Music Concert, Theatre		*8:30 BMC Orchestra, Student cond. Theatre*	*8:30 Concord String Quartet-All Beethoven, Theatre*	*9:00 Gala Concert BSO and BMC Orchestras, Seiji Ozawa and Gunther Schuller conducting, Shed*

SATURDAY 18	SUNDAY 19
10:30 am BSO Open Rehearsal, SHED	*10:00 am BMC Chamber Music Concert, Theatre Concert Hall*
2.30 BUTI Young Artists Orchestra Concert, Victor Yampolsky, conductor, Theatre	*2:30 BSO, Tanglewood Festival Chorus with soloists, Seiji Ozawa, conductor, SHED*
8:30 BSO, Joseph Silverstein, conductor Malcolm Frager, pianist, SHED	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — EIGHTH WEEK — EBQS

EMPIRE BRASS QUINTET SYMPOSIUM — AUGUST 13-19 — 1979

MONDAY 13	TUESDAY 14	WEDNESDAY 15	THURSDAY 16	FRIDAY 17
10:00-12:00 Quintets Niklaus Wyss, coaching, I.H.	9:30-11:30 Quintets 11:30-1:30 *Days in the Arts* *Dance Studio*	9:30-11:30 Quintets	9:30-11:30 Quintets	9:30-11:30 Quintets
1:30-3:30 Quintets Ron Barron, coaching I. Hill	1:30-3:00 Quintets Chester Schmitz, coaching I. Hill	1:30-3:30 Large Ensembles W Dance Studio X Carriage Main Y Theatre Down Z Theatre Up	1:30-3:30 Large Ensembles	2:00 TANGLEWOOD ON PARADE - EVENTS THROUGH THE DAY AS PROGRAMMED
				2:30 Young Artists Orchestra, Victor Yampolsky, cond. Theatre
4:00-5:00 Movement Class, Miranda Nordoff			4:00-5:00 Quintets Roger Voisin, coaching, I.H.	4:45 BUTI Chamber Music Concert, ChMusHall
			4:00 Recital by YAPP in Chamber Music Hall, TWD	
7:00-11:00 Chamber Music Orgy, members of the YAIP, Music Room, Main House, I.H.	*7:00 Popular Artists,* Jimmy Buffet			*8:15 Fanfare (Voisin)* *8:40 Fanfare (Ghitalla)*
8:30 BMC Chamber Music Concert, Theatre		*8:30 BMC Orchestra Student cond. Theatre*	*8:30 Concord Str. Quartet-All Beethoven, Theatre*	*9:00 Gala Concert BSO and BMC Orchestras, Seiji Ozawa and Gunther Schuller, conducting, SHED*

SATURDAY 18	SUNDAY 19
10:30 am BSO Open Rehearsal, SHED	*10:00 am BMC Chamber Music Concert, Theatre Concert Hall*
2:30 BUTI Young Artists Orchestra Concert, Victor Yampolsky, conductor, Theatre	*2:30 BSO, Tanglewood Festival Chorus with soloists, Seiji Ozawa, conductor SHED*
8:30 BSO, Joseph Silverstein, conductor, Malcolm Frager, pianist, SHED	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — EIGHTH WEEK — YAIP

YOUNG ARTISTS INSTRUMENTAL PROGRAM — AUGUST 13-AUGUST 19 — 1979

MONDAY 13	TUESDAY 14	WEDNESDAY 15	THURSDAY 16	FRIDAY 17
9:30-12:20 YAO Rehearsal ChamMuHall V. Yampolsky, conductor	9:30-12:20 YAO Rehearsal ChamMuHall V. Yampolsky conductor	9:30-12:30 YAO Rehearsal ChamMuHall V. Yampolsky conductor	9:30-12:30 YAO Rehearsal ChamMuHall V. Yampolsky conductor	9:30-12:30 YAO Rehearsal ChamMuHall V. Yampolsky conductor
12:00-6:00 YAIP Juries as posted 1:30-3:00 Solfege for composers & conductors, TBS Library Maurice Wright, dir.	1:00-6:00 YAIP Juries as posted	1:15-3:15 Percussion Ens. Dunbar Barn, TWD Thomas Gauger director 1:30-3:00 Solfege for composers & conductors, TBS Library Maurice Wright, director	1:30-3:30 Woodwinds Octet, Matthew Ruggiero, director 3:30-5:30 Bass Class TBS, Lenox Dm. Leslie Martin, teacher	2:00 TANGL. OPEN PARADE - EVENTS THROUGH THE DAY AS PROGRAMMED 2:30 Young Artists Orchestra, V. Yampolsky, Cond., Theatre
	4:00-6:00 Composition Reading, YAO Maurice Wright, dir.	4:00-5:00 East Barn Brass Ens. Roger Voisin, director	4:00, Piano recital, ChMuHall YAPP, Maria Clodes, dir.	4:45 BUTI Chamber Music Concert, ChMusHall
7:00-11:00 Chamber Music Orgy, members of the YAIP, Music Room, Main House, IH	*7:00 Popular Artists, SHED*			*8:15 Fanfare (Voisin)* *8:40 Fanfare (Ghitalla)*
8:30 BMC Chamber Music Concert, Theatre		*8:30 BMC Orchestra Student cond. Theatre*	*8:30 Concord Str. Quartet-All Beethoven, Theatre*	*9:00 Gala Concert, BSO & BMC Orchestras, Seiji Ozawa & Gunther Schuller, cond. SHED*

SATURDAY 18	*SUNDAY 19*
10:30 am BSO Open Rehearsal, SHED	*10:00 am BMC Chamber Music Concert, Theatre Concert Hall*
2:30 BUTI Young Artists Orchestra Concert, V. Yampolsky, conductor, Theatre	*2:30 BSO, Tanglewood Festival Chorus with soloists, Seiji Ozawa, conductor, SHED*
8:30 BSO Joseph Silverstein, conductor, Malcolm Frager, pianist, SHED	

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — SEVENTH WEEK — YACP

YOUNG ARTISTS COMPOSITION PROGRAM — AUGUST 6-12 — 1979

MONDAY 6	TUESDAY 7	WEDNESDAY 8	THURSDAY 9	FRIDAY 10
9:30 Individual meetings of composers with Theodore Antoniou, guest composer		9:30 "Monday Morning" Seminar with Theodore Antoniou		
1:30-3:00 Solfege and Musicianship Class Conductors and Composers Library, TBS		1:30-3:00 Solfege and Musicianship Class Conductors and Composers Library, TBS		2:00 TANGLEWOOD ON PARADE - EVENTS THROUGH THE DAY AS PROGRAMMED
				2:30 Young Artist Orchestra, Victor Yampolsky conductor Theatre
	4:00-6:00 Composition readings Young Artists Orchestra Ch. Mu. Hall Maurice Wright, director		4:00 Recital by YAPP in Chamber Music Hall, TWD Dr. Maria Clodes, director	4:45 BUTI Chamber Music Concert ChMusHall
7:00-11:00 Chamber Music Orgy, members of the YAIP, Main House, IH	7:00 Popular Artists, Jimmy Buffett			8:15 Fanfare (Voisin)
				8:40 Fanfare (Ghitalla)
8:30 BMC Chamber Music Concert, Theatre		8:30 BMC Orchestra Student cond. Theatre	8:30 Concord Str. Quartet-All Beethoven, Theatre	9:00 Gala Concert BSO and BMC Orchestra, Seiji Ozawa and Gunther Schuller, conducting, SHED

SATURDAY 18	SUNDAY 19
10:30 am BSO Open Rehearsal, SHED	*10:00 am BMC Chamber Music Concert, Theatre Concert Hall*
2:30 BUTI Young Artists Orchestra Concert, Victor Yampolsky, conductor, Theatre	*2:30 BSO, Tanglewood Festival Chorus with soloists, Seiji Ozawa, conductor SHED*
8:30 BSO, Joseph Silverstein, conductor, Malcolm Frager, pianist, SHED	

V
B

Tanglewood

The Berkshire Music Center Lenox, Massachusetts

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
YOUNG ARTISTS VOCAL PROGRAM
YOUNG ARTISTS INSTRUMENTAL PROGRAM
Saturday, 7 July 1979, 2:30 p.m.

Chamber Music Hall — Chamber Music Concert I

Whythorne	I have ere this time
Bennet	Weep O mine eyes
Farmer	Fair Phyllis I saw
	The Seranak Singers Anne Adams, Priscilla Peebles, Victor Holifeld, Taylor Bodman JEFFREY NEILAN, CONDUCTOR/COACH
Waelrant	Hard by a Fountain
arr. Hirt	Farewell, My Love
	The Fountain Singers Judith Humiston, Kim Manuszewski, Thomas Bresley, Patrick Young KENT KORNMEYER, CONDUCTOR/COACH
Kodaly	Ave Maria
arr. Trant	I Will Give my Love an Apple
arr.Copland	Simple Gifts
	Chorus Angelorum Kyle Boesel, Charlotte Erp, Lynn Jones, Elizabeth Kaledin, Amy Newberg, Margaret Zeller, Rosa Vento, Karen Papke VALERIE BECKER, CONDUCTOR/COACH
Weelkes	Hark, All Ye Lovely Saints Above
Benet	All Creatures Now Are Merry Minded from "The Triumphs of Oriano"
	The Meistersingers Joan Sapiro, Beth Garden, Kim Livingston, Brett Johnson, Dan Servetnick STEVE KARIDOYANES, CONDUCTOR/COACH
arr. Bissell	Cape St. Mary's
Stanford	The Blue Bird
arr. Copland	The Boatmen's Dance
arr. Healey	Danse, Mon Moin, Danse
	The Tanglewood Youth Choir Members of the Young Artists Vocal Program LEONARD ATHERTON, CONDUCTOR
L. Lebow	Suite for Brass
	March Blues Reel

Trumpets
David Detweiler
Grant Fine
Joseph Merrill

Horns
Kevin Owen
Lori Amada
John Harris

Trombones
Miguel Gomez
Kirk Jones
Ron Olshausen

Tuba
Erika Kay

ROGER VOISIN, CONDUCTOR/COACH

INTERMISSION

J. Francaix — Quintette

Andante tranquillo - Allegro assai
Presto
Tema - Andante
Tempo di marcia francese

Karen Haid, flute — Steven Jackson, clarinet
James Bulger, oboe — Ephraim Paul, bassoon
Lori Amada, horn
JOHN HOLMES, COACH

C. Chavez — Toccata for Percussion

Bruce Corrigan, Richard Flanagan*, David Harvey, Alan Lichtman, Bruce Rendon, Theodore Silon
THOMAS GAUGER, CONDUCTOR/COACH

* Applied Program

The vocalists request that applause be held until the end of each group.

As a Friend of Music at Tanglewood and contributor to the Berkshire Music Center, you have been invited to this concert and to the numerous other concerts of the Music Center.

The Berkshire Music Center is in part supported through the generosity of the Friends, and we hope you will encourage others to enroll. Contributions in any amount are welcome. A Family Season Membership at $35 entitles a family to attend all BMC events without further contribution; an Individual Season Membership at $25 offers the individual the same privilege. Friends without season membership and others attending each BMC event are asked to contribute a minimum of $3.00 at the gate.

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BALDWIN PIANO

The Berkshire Music Center at TANGLEWOOD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

YOUNG ARTISTS INSTRUMENTAL PROGRAM
YOUNG ARTISTS VOCAL PROGRAM

Saturday, 14 July 1979, 2:30 p.m.

Chamber Music Hall — Chamber Music Concert II

G. Green

Log Cabin Blues
Chromatic Foxtrot

Berkshire Marimba Players
Richard Flanagan*
David Harvey
Alan Lichtman
Mark Rendon
Theodore Silon

E. Bozza

Scherzo for Woodwinds, Op. 43

Karen Haid, flute — Steven Jackson, clarinet
James Bulger, oboe — Ephraim Paul, bassoon
Lori Amada, horn
JOHN HOLMES, COACH

A. Frackenpohl

Brass Quintet (1966)

March
Blues
Rondo

Grant Fine, trumpet — Miguel Gomez, trombone
Joseph Merrill, trumpet — Kirk Jones, bass trombone
Kevin Owen, french horn
ROGER VOISIN, DIRECTOR

I N T E R M I S S I O N

D. Milhaud

La Cheminée du Roi René
Suite for Woodwind Quintet

Cortège
Aubade
Jongleurs
La Maousinglade
Joutes sur L'Arc
Chasse à Valabre
Madrigal Nocturne

Kimberley Johnson, flute — Todd Levy, clarinet
Dawn Smilely, oboe — Elizabeth Romano, bassoon
Noel Martin Tipton, horn
FENWICK SMITH, COACH

* Applied Program

(over)

Billings — The Rose of Sharon

The BUTI Chamber Choir

Timothy Alavosus	Robert Fink	Katherine Kaneb	Joel Sadler
Andrew Alexander	Anita Flory	Janet Loynes	Elisa Segal
Robin Campbell	Emily Frosch	Julie Morse	Deborah Schwartz
Todd Caporizzo	Cyrus Ginwala	Jennifer Pease	Tom Truss
Ann Cummings	Russell Greenburg	Penny Pinkus	Madelyn Weiss
Ann Duggan	Aidan Hollis	Miriam Ricketts	Sarita Weiss
Jennifer Farrell	Stephen Judson	Eve Rothman	Diane Weissman

ALIX POLLACK, CONDUCTOR

Vecchi — Fa una canzona
di Lasso — O Occhi Manza Mia

The Fountain Singers
Tom Bresley, Judith Hurniston,
Kim Manuszewski, Patick Young
KENT KORNMEYER, COACH

Purcell — In These Delightful Pleasant Groves
Byrd — Ave Verum Corpus
Sullivan — Brightly Dawns Our Wedding Day

The Seranak Singers
Anne Adams, Taylor Bodman,
Victor Holifield, Priscilla Peebles
JEFFREY NEILAN, COACH

Rogers — Her Room

Chorus Angelorum
Kyle Boesel, Charlotte Erp, Lynn Jones,
Elizabeth Kaledin, Amy Neuburg Karen
Papke, Rosa Vento, Margaret Zeller
VAL BECKER, COACH
LEONARD ATHERTON, CONDUCTOR

Weelkes — Hosanna to the Son of David
Purcell — Hear my Prayer
Schutz — Psalm 100

The Tanglewood Youth Choir
LEONARD ATHERTON, CONDUCTOR

The vocalists request that applause be held until the end of each group.

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BALDWIN PIANO

The Berkshire Music Center at TANGLEWOOD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — YOUNG ARTISTS ORCHESTRA CONCERT I

Young Artists Instrumental Program — Sunday, 15 July 1979, 8:30 p.m.

Theater-Concert Hall

VICTOR YAMPOLSKY conducting

ROSSINI — Overture to the *La Gazza Ladra*

WAGNER — Prelude and Lovedeath from *Tristan and Isolde*

I N T E R M I S S I O N

BRAHMS — Symphony No. 2 in D Major, op. 73

Allegro non troppo
Adagio non troppo
Allegretto grazioso (quasi andantino)
Allegro con spirito

The Young Artists Orchestra is made up of high school students enrolled in the Boston University Tanglewood Institute summer program.

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[illegible] without season membership and others attending each Berk-

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — YOUNG ARTISTS ORCHESTRA CONCERT I

Theatre-Concert Hall — Sunday 15 July 1979, 8:30 p.m.

VICTOR YAMPOLSKY, conductor

Violin I

Hannah Albrecht
*Frank Almond
Joyce Chang
Ann Elliott
Danielle McCutcheon
Irene Mitri
Tania Nanevicz
Lucas Richman
Ruth Sadilek
Diane Slone
Lisa Tibbetts
Peter Whorf
Stacey Woolley

Violin II

Leslie Barton
David Daniels
Sarah Dewey
*Kristine Fink
James Fitzwilliam
Marjorie Garnier
Margaret Garrigues
Bruce Hunter
Tracy Inman
Raoul Perrault
Joanne Porter
Pamela Sternad
Allegra Tortolano

Viola

Alan Gordon
Mary Hammann
Nancy Holland
Ronald Houston
Annie Jackson
*Deborah Judd
Shannon Maroney
Laura Milgram
Julie Miller
Elizabeth Pavsner
Cynthia Ryan
David Weinberg

Cello

Karl Bennion
Michael D'Avanzo
Evan Feinsilver
Elyssa Gilmar
Alexander Izzo
Laura Kramer
Katherine Scarlott
*David Sims
Alice Szymanski
Ivy Turner
Andrew Marc
Mark Walker
Owen Young

String Bass

*Christopher Hanulik
Jerome Maday
Roosevelt Porter
Jonathan Silverman
Sue Ann Yelanjian

Flute

Karen Haid
Kimberley Johnson
Betsy Rodman

Piccolo

Kimberley Johnson

Oboe

James Bulger
Dawn Smilely
Keisuke Wakao

English Horn

Dawn Smiley

Clarinet

Steven Jackson
Todd Levy
Robert Bristol

Bass Clarinet

Steven Jackson

Bassoon

Marc Goldberg
Ephraim Paul
Elizabeth Romano

French Horn

Lori Amada
Kevin Owen
Jonathan Ring
Noel Martin Tipton

Trumpet

David Detweiler
Grant Fine
Joseph Merrill

Trombone

Miguel Gomez
Kirk Jones
Ronald Olshausen

Tuba

Erika Kay

Percussion

Bruce Corrigan
David Harvey
Alan Lichtman
Mark Rendon
Theodore Silon

Piano

Marc DiMinno
Clark Griffith
Daniel Shapiro

Harp

Sunita Staneslow

ORCHESTRA MANAGER/ LIBRARIAN

Mr. Louis Bergonzi

* Principal

The Berkshire Music Center at TANGLEWOOD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — Saturday, 21 July 1979, 2:30 p.m.

YOUNG ARTISTS VOCAL PROGRAM — CLOSING CONCERT

With Members of the Young Artists Orchestra

Theatre-Concert Hall

LEONARD ATHERTON conducting

HANDEL — Coronation Anthem, "Zadok the Priest"

Valerie J. Becker - organ

STRAVINSKY — Symphony of Psalms

INTERMISSION

MOZART — Motette, *"Ave Verum Corpus"*

Valerie J. Becker - organ

HAYDN — Mass in Time of War *(Paukenmesse)*

*Renee Santer, soprano
*Diane Willis, alto
Steve Karidoyanes, tenor
*Halbert Blair, bass

Valerie J. Becker - organ

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*Berkshire Music Center Vocal Fellow

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BALDWIN PIANO

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE July 21, 1979

YOUNG ARTISTS VOCAL PROGRAM CHORUS

LEONARD ATHERTON, CONDUCTOR

Soprano
Anne Adams
Kyle Boesel
Charlotte Erp
Jennifer Farrell
Anita Flory
Beth Garden
Judith Humiston
Lynn Jones
Elizabeth Kaledin
Katherine Kaneb
Julie Morse
Amy Neuberg
Miriam Ricketts
Eve Rothman
Joan Capiro
Elisa Segal
Deborah Jane Schwartz
Madelyn Weiss
Sarita Weiss
Diane Weissman

Alto
Ann Cummings
Ann Marie Duggan
Emily Frosch
Kimberly Livingston
Janet Loynes
Kim Manuszewski
Karen Papke
Jennifer Pease
Priscilla Peebles
Penny Pinkus
Rosa B. Vento
Margaret Zeller

Tenor
Tom Bresley
Todd Caporizzo
Cyrus Ginwala
Victor Holifield
Brett Johnson
Stephen Judson
Tom Truss

Bass
Timothy Alavosus
Andrew Alexander
Taylor Bodman
Robin Campbell
Robert Fink
Russell Greenberg
Aidan Hollis
Joel Sadler
Dan Servetnick
Patrick Young

YOUNG ARTISTS INSTRUMENTAL PROGRAM ORCHESTRA

VICTOR YAMPOLSKY, DIRECTOR

Violin I
Hannah Albrecht
*Frank Almond
Joyce Chang
Ann Elliott
Danielle McCutcheon
Irene Mitri
Tania Nanevicz
Lucas Richman
Ruth Sadilek
Diane Slone
Lisa Tibbetts
Peter Whorf
Stacey Woolley

Violin II
Leslie Barton
David Daniels
Sarah Dewey
*Kristine Fink
James Fitzwilliam
Marjorie Garnier
Margaret Garrigues
Bruce Hunter
Tracy Inman
Raoul Perrault
Joanne Porter
[illegible]

Piano
Marc DiMinno
Clark Griffith
Daniel Shapiro

Viola
Alan Gordon
Mary Hammann
Nancy Holland
Ronald Houston
Annie Jackson
*Deborah Judd
Shannon Maroney
Laura Milgram
Julie Miller
Elizabeth Pavsner
Cynthia Ryan
David Weinberg

Cello
Karl Bennion
Michael D'Avanzo
Evan Feinsilver
Elyssa Gilmar
Alexander Izzo
Laura Kramer
Katherine Scarlott
*David Sims
Alice Szymanski
Ivy Turner
Andrew Marc
Mark Walker
Owen Young

Harp
Sunita Staneslow

String Bass
*Chistopher Hanulik
Jerome Naday
Roosevelt Porter
Jonathan Silverman
Sue Ann Yelanjian

Flute
Karen Haid
**Diane Hsu
Kimberley Johnson
Betsy Rodman
**Alison Walp

Piccolo
**Alison Walp

Oboe
James Bulger
**Jeannine Dorsey
Dawn Smiley
Keisuke Wakao

English Horn
**Debra Carr

Clarinet
Robert Bristol
Steven Jackson
Todd Levy

Percussion
Bruce Corrigan
David Harvey
Alan Lichtman
Mark Rendon
Theodore Silon

Bassoon
Marc Goldberg
Ephraim Paul
Elizabeth Romano

Contrabassoon
***Joseph Lukasik

French Horn
Lori Amada
Kevin Owen
Jonathan Ring
Noel Martin Tipton

Trumpet
David Detweiler
Grant Fine
**William Kasel
**Jonathan Mednick
Joseph Merrill

Piccolo Trumpet
Grant Fine

Trombone
Miguel Gomez
Kirk Jones
Ronald Olshausen

Tuba
Erika Kay

ORCHESTRA MANAGER/ LIBRARIAN
Mr. Louis Bergonzi

* Principal
** Applied Program
*** Young Artist Composition Program

YOUNG ARTISTS VOCAL PROGRAM STAFF

Jeff Neilan, Assistant to Leonard Atherton, coach
Valerie Becker, accompanist, coach
Laura Cipriano, librarian, coach
Margaret Johnson, accompanist
Steven Karidoyanes, coach
Kent Kornmeyer, coach
Alix Pollack, accompanist, coach
Amelia Rogers, composer

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
YOUNG ARTIST INSTRUMENTAL PROGRAM

JULY 21, 1979

TRANSLATIONS

STRAVINSKY

I. Psalm 38/13-14 (Vulgate)

Exaudi orationem meam, Domine, et deprecationem meam: auribus percipe lacrymas meas.	Hear my prayer, O Lord, and give ear unto my cry, hold not Thy peace at my tears.
Ne sileas, quoniam advena ego apud te, et peregrinus, sicut omnes patres mei.	For I am a stranger with Thee, and a sojourner, as all my fathers were.
Remitte mihi, ut refrigerer pruisque abeam, et amplius non ero.	O spare me, that I may recover strength, before I go hence, and be no more.

II. Psalm 39/2-4 (Vulgate)

Expectans expectavi Dominum, et intendit mihi,	I waited patiently for the Lord; and he inclined to me,
Et exaudivit preces meas; et eduxit me de lacu [illegible] [illegible]miseriae, et de luto faecis.	and heard my cry. He brought me up also out of a horrible [illegible]pit, out of the miry clay,
Et statuit supra petram pedes meos; et direxit gressus meos.	and set my feet upon a rock, and established my goings.
Et immisit in os meum canticum novum, carmen Deo nostro.	And He hath put a new song in my mouth, even praise unto our God;
Videbunt multi et timebunt, et sperabunt in Domino.	Many shall see it, and fear, and shall trust in the Lord.

III. Psalm 150 (Vulgate)

Alleluia.	Praise ye the Lord.
Laudate Dominum in sanctis ejus: laudate eum in firmamento virtutis ejus:	Praise God in His Sanctuary: praise Him in the firmament of His power.
Laudate eum in virtutibus ejus: laudate eum secundum multitudunem magnitudinis ejus.	Praise Him for His mighty acts: praise Him according to His exellent greatness.
Laudate eum in sono tubae: laudate eum in psalterio et cithara.	Praise Him with the sound of the trumpet: praise Him with the psaltery and the harp
Laudate eum in tympano et choro: laudate eum in chordis et organo.	Praise Him with the timbrel and dance: praise Him with stringed instruments and organ.
Laudate eum in cymbalis bene sonantibus laudate eum in cymbalis jubilationis: omnis spiritus laudate Dominum.	Praise Him upon the loud cymbals: praise Him upon the high sounding cymbals. Let everything that hath breath praise the Lord.
Alleluia.	Praise ye the Lord.

MOZART

Hail, true Flesh, born of the Virgin Mary:
Who hath truly suffered, broken on the cross for man·
from whose pierced side flowed water and blood
Be for us a foretaste of the trial of death.

HAYDN

Kyrie

Lord, have mercy upon us. Christ, have mercy upon us. Lord have mercy upon us.

Gloria

Glory be to God in the highest. And on earth peace to men of good will We praise Thee. We bless Thee. We adore Thee. We glorify Thee. We give Thee thanks for Thy great glory. O Lord God, heavenly King, God the Father almighty. O Lord Jesus Christ, the only-begotten Son. Lord God, Lamb of God, Son of the Father. Who taketh away the sins of the world, have mercy upon us. Who taketh away the sins of the world, receive our prayer. Who sittith at the right hand of the Father, have mercy upon us. For Thou alone art holy. Thou alone art Lord. Thou alone, O Jesus Christ, art most high. Together with the Holy Ghost, in the glory of God the Father. Amen.

Credo

I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ the only-begotten Son of God. Born of the Father before all ages. Go of God, light of light, true God of true God. Begotten, not made; of one substance with the Father; by whom all things were made. Who for us men, and for our salvation, came down from heaven. And was made flesh by the Holy Ghost of the Virgin Mary: and was made man. He was also crucified for us, suffered under Pontius Pilate, and was buried. And on the third day He rose again according to the Scriptures. And ascended into heaven: He sittith at the right hand of the Father. And He shall come again with glory to judge the living and the dead; and of His Kingdom there shall be no end. And in the Holy Ghost, the Lord and Giver of life, who proceedeth from the Father and the Son. Who together with the Father and the Son is adored and glorified· who spoke by the prophets. And in one holy, catholic and apostolic Church I confess one baptism for the remission of sins. And I expect the resurrection of the dead. And the life of the world to come. Amen.

Sanctus

Holy, Holy, Holy Lord God of hosts. Heaven and earth are filled with Thy glory. Hosanna in the highest.

Benedictus

Blessed is He that cometh in the name of the Lord. Hosanna in the highest.

Benedictus

Blessed is He that cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei

Lamb of God, who taketh away the sins of the world, have mercy upon us
Lamb of God, who taketh away the sins of the world, have mercy upon us
Lamb of God, who taketh away the sins of the world, grant us peace.

The Berkshire Music Center at TANGLEWOOD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
YOUNG ARTISTS INSTRUMENTAL PROGRAM
Wednesday, July 25, 1979, 8:30 p.m.

Chamber Music Hall — Chamber Music Concert III

Hindemith

Kammermusik fur funf Blaser
Op. 24, No. 2

I. Lustig
II. Walzer
III. Ruhig und einfach
IV. Schnell
V. Sehr lebhaft

Betsy Rodman, flute — Keisuke Wakao, oboe
Robert Bristol, clarinet — Jonathan Ring, French horn
Marc Goldberg, bassoon
WAYNE RAPIER, COACH

Mendelssohn

Quartet in D Major, Op. 44, No. 1

Molto allegro vivace
Menuetto - un poco allegro
Andante espressivo ma con moto
Presto con brio

Tracy Inman, violin — Elisabeth Pavsner, viola
Raoul Perrault, Violin — Mark Walker, cello
RONALD KNUDSEN, COACH

INTERMISSION

W.A. Mozart

Quartet in B Flat Major, K. 589

Allegro
Larghetto
Menuetto - Moderato
Allegro assai

Kristine Fink, violin — Nancy Holland, viola
David Daniels, violin — Evan Feinsilver, cello
MISCHA NIELAND, COACH

Dohnanyi

Piano Quartet in C minor, Op. 1

Allegro
Scherzo
Adagio, Quasi Andante
Finale, Allegro Animato

Frank Almond, violin — Deborah Judd, viola
Danielle McCutcheon, violin — Laura Kramer, cello
Daniel Shapiro, piano
ROGER SHERMONT, COACH

As a Friend of Music at Tanglewood and contributor to the Berkshire Music Center, you have been invited to this concert and to the numerous other concerts of the Music Center.

The Berkshire Music Center is in part supported through the generosity of the Friends, and we hope you will encourage others to enroll. Contributions in any amount are welcome. A Family Season Membership at $35 entitles a family to attend all BMC events without further contribution; an Individual Season Membership at $25 offers the individual the same privilege. Friends without season membership and others attending each BMC event are asked to contribute a minimum of $3.00 at the gate.

The Berkshire Music Center is also supported in part through a generous grant from the National Endowment for the Arts in Washington D.C., a Federal agency created by Act of Congress in 1965.

BALDWIN PIANO

The Berkshire Music Center at TANGLEWOOD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
YOUNG ARTISTS INSTRUMENTAL PROGRAM
Saturday, July 28, 1979, 3:30 p.m.

Chamber Music Hall — Chamber Music Concert IV

Kraft — Suite for Percussion

I. Fanfare
II. Ostinatos
III. Toccata

Bruce Corrigan — Mark Rendón
Alan Lichtman — Theodore Silon
THOMAS GAUGER, COACH

Hovhaness — Koke no niwa

**Catherine Burrell, harp — Bruce Corrigan, percussion
*Burt Hara, clarinet — Mark Rendón, percussion
THOMAS GAUGER, CONDUCTOR/COACH

Piston — Three Pieces for Flute, Clarinet, and Bassoon (1926)

I. Allegro Scherzando
II. Lento
III. Allegro

Kimberly Johnson, flute — Elizabeth Romano, bassoon
Robert Bristol, clarinet
MATTHEW RUGGIERO, COACH

Schubert — Quartet in A Minor, Op. 29

Allegro ma non troppo
Andante
Menuetto - Allegretto
Allegro moderato

Lisa Tibbetts, violin — Annie Jackson, viola
Pamela Sternad, violin — Alice Szymanski, cello
BURTON FINE, COACH

INTERMISSION

Debussy — Quartet in G minor, Op. 10

Animé et très décidé
Assez vif et bien rythmé
Andantino doucement espressif
Très moderé, très mouvementé et avec passion

Ann Elliott, violin — Mary Hammann, viola
Irene Mitri, violin — Owen Young, cello
VICTOR YAMPOLSKY, COACH

** Member of the Harp Studies Program
* Member of the Applied Program

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BALDWIN PIANO

The Berkshire Music Center at TANGLEWOOD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
YOUNG ARTISTS INSTRUMENTAL PROGRAM
Wednesday, August 1, 1979, 8:30 p.m.

Chamber Music Hall — Chamber Music Concert V

Mozart — Quartet in B flat major, K. 458

Allegro vivace assai
Menuetto: Moderato
Adagio
Allegro assai

Joyce Chang, violin — Ronald Houston, viola
Ruth Sadilek, violin — Alexander Izzo, cello
GERALD GELBLOOM, COACH

Schumann — Quartet in A major, Op. 41, No. 3

Andante espressivo - Allegro molto
Assai agitato
Adagio molto
Allegro molto vivace

Tania Nanevicz, violin — Laura Milgram, viola
Margaret Garrigues, violin — Karl Bennion, cello
MAX WINDER, COACH

INTERMISSION

Beethoven — Quartet, Op. 18, No. 1

Allegro con brio
Adagio
Allegro molto
Allegro

Diane Slone, violin — Julie Miller, viola
Peter Whorf, violin — Katherine Scarlott, cello
ROBERT BARNES, COACH

Schubert — Piano Quintet, Op. 114 (Trout)

Allegro vivace
Andante
Scherzo (Presto)
Thema con Variazioni (Andantino)
Finale (Allegro guisto)

Stacey Woolley, violin — David Sims, cello
Mary Hammann, viola — Chris Hanulik, double bass
Marc DiMinno, piano
EUGENE LEHNER, COACH

The Boston University Tanglewood Institute's Young Artists Instrumental Program is made up of high school age students.

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BALDWIN PIANO

The Berkshire Music Center at TANGLEWOOD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
YOUNG ARTISTS INSTRUMENTAL PROGRAM
Saturday, August 11, 1979, 2:30 p.m.

Chamber Music Hall — Chamber Music Concert VI

Haydn — Quartet in B flat Major, Op. 64, No. 3

Vivace assai
Adagio
Menuetto allegretto
Allegro con spirito

James Fitzwilliam, violin — David Weinberg, viola
Leslie Barton, violin — Alice Szymanski, cello
ROBERT RIPLEY, COACH

Mozart — Clarinet Quintet in A Major, K. 581

Allegro
Larghetto
Menuetto
Allegretto con Variazioni

Kristine Fink, violin — Cynthia Ryan, viola
Lucas Richman, violin — Ivy Turner, cello
Steven Jackson, clarinet
LEO PANASEVICH, COACH

I N T E R M I S S I O N

Mozart — Oboe Quartet in F Major, K. 370

Allegro
Adagio
Rondo - Allegro

Frank Almond, violin — David Sims, cello
Deborah Judd, viola — James Bulger, oboe
RALPH GOMBERG, COACH

Schumann — Piano Quintet in E flat Major, Op. 44

Allegro brillante
In modo d'una marcia
un poco largamente
Scherzo
molto vivace
Allegro, ma non troppo

Hannah Albrecht, violin — Nancy Holland, viola
Stacey Woolley, violin — Andrew Mark, cello
Clark Griffith, piano
WILLIAM KROLL, COACH

The Boston University Tanglewood Institute's Young Artists Instrumental Program is made up of high school age students.

The Berkshire Music Center at TANGLEWOOD

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Young Artists Instrumental Program

YOUNG ARTISTS ORCHESTRA CONCERT III

Saturday, 18 August 1979, 2:30 p.m.

Theater-Concert Hall

VICTOR YAMPOLSKY, conducting

WEBER — Overture to *Der Freischutz*, Op. 77

Adagio

Molto vivace

SIBELIUS — Symphony No. 1 in E Minor, Op. 39

Andante, ma non troppo - Allegro energico

Andante, ma non troppo lento

SCHERZO - Allegro - Allegro molto

Finale (Quasi una Fantasia)

The Young Artists Orchestra is made up of high school students enrolled in the Boston University Tanglewood Institute summer program.

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The Berkshire Music Center is in part supported through the generosity of the Friends, and we hope you will encourage others to enroll. Contributions in any amount are welcome. A Season Membership at $25 entitles an individual or a family to attend all Berkshire Music Center events without further contribution. Friends without season membership and others attending each Berkshire Music Center event are asked to contribute a minimum of $2.50 at the gate.

The Berkshire Music Center is also supported in part through a generous grant from the National Endowment for the Arts in Washington, D.C., a Federal agency created by Act of Congress in 1965.

Baldwin piano

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE — YOUNG ARTISTS ORCHESTRA CONCERT III

Theatre - Concert Hall — Saturday, 18 August 1979, 2:30 p.m.

VICTOR YAMPOLSKY, conductor

Violin I

Hannah Albrecht
* Frank Almond
Joyce Chang
Ann Elliott
Danielle McCutcheon
Irene Mitri
Tania Nanevicz
Lucas Richman
Ruth Sadilek
Diane Slone
Lisa Tibbetts
Peter Whorf
Stacey Woolley

Violin II

Leslie Barton
David Daniels
Sarah Dewey
* Kristine Fink
James Fitzwilliam
Marjorie Garnier
Margaret Garrigues
Bruce Hunter
Tracy Inman
Raoul Perrault
Joanne Porter
Pamela Sternad
Allegra Tortolano

Viola

Alan Gordon
Mary Hammann
Nancy Holland
Ronald Houston
Annie Jackson
* Deborah Judd
Shannon Maroney
Laura Migram
Julie Miller
Elizabeth Pavsner
Cynthia Ryan
David Weinberg

Cello

Karl Bennion
Michael D'Avanzo
Elyssa Gilmar
Alexander Izzo
Laura Kramer
Katherine Scarlott
* David Sims
Alice Szymanski
Ivy Turner
Andrew Marc
Mark Walker
Owen Young

String Bass

* Christopher Hanulik
Jerome Maday
Roosevelt Porter
Jonathan Silverman
Sue Ann Yelanjian

Flute

Karen Haid
Kimberley Johnson
Betsy Rodman

Piccolo

Kimberley Johnson

Oboe

James Bulger
Dawn Smiley
Keisuke Wakao

English Horn

Dawn Smiley

Clarinet

Robert Bristol
Steven Jackson
Todd Levy

Bass Clarinet

Steven Jackson

Bassoon

Marc Goldberg
Ephraim Paul
Elizabeth Romano

French Horn

Lori Amada
Kevin Owen
Jonathan Ring
Noel Martin Tipton

Trumpet

David Detweiler
Grant Fine
Joeseph Merrill

Trombone

Miguel Gomez
Kirk Jones
Ronald Olshausen

Tuba

Erika Kay

Percussion

Bruce Corrigan
David Harvey
Alan Lichtman
Mark Rendon
Theodore Silon

Piano

Marc DiMinno
Clark Griffith
Daniel Shapiro

Harp

Sunita Staneslow

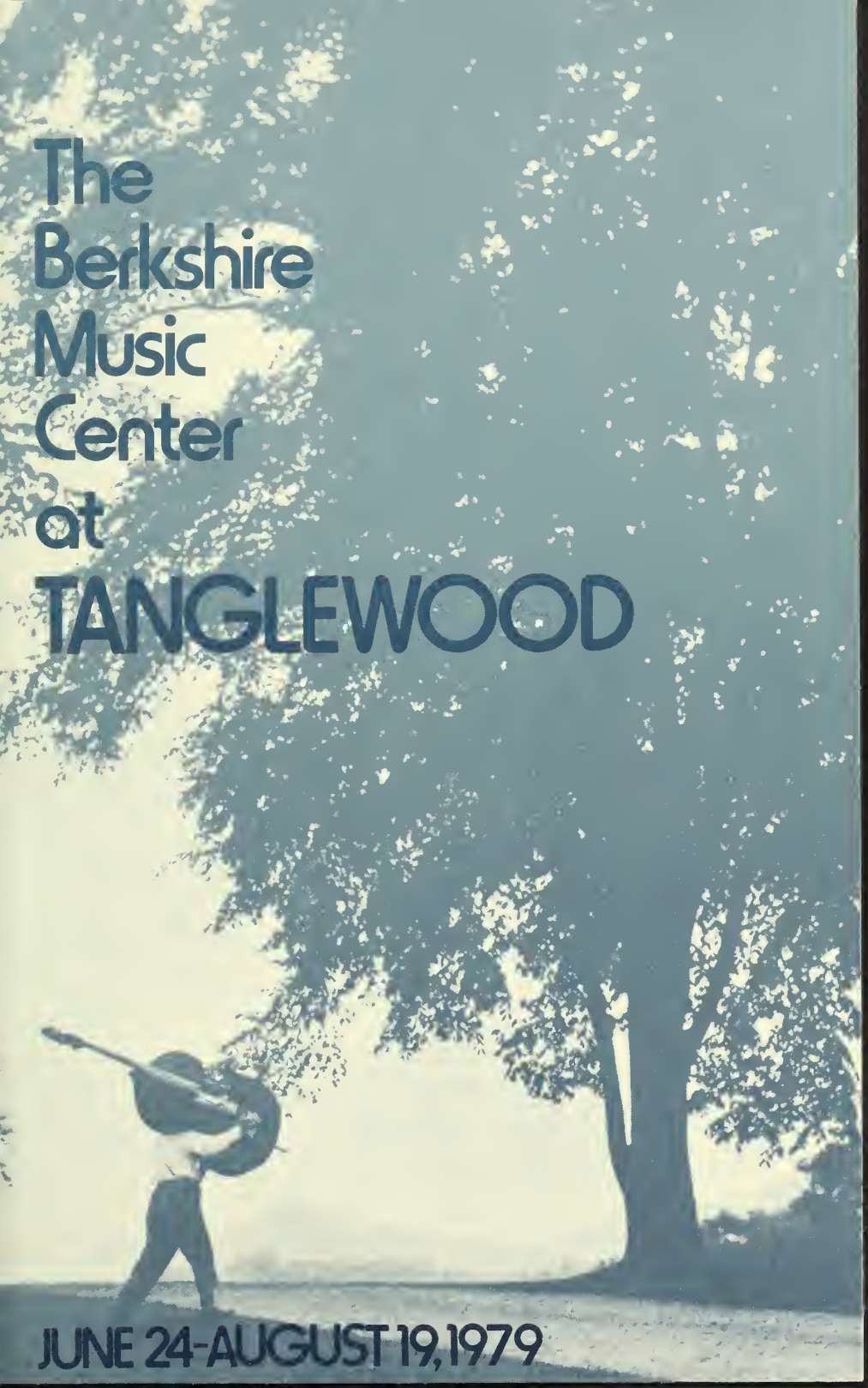
ORCHESTRA MANAGER & LIBRARIAN

Mr. Louis Bergonzi

* Principal

VI
A

The Berkshire Music Center at TANGLEWOOD



JUNE 24-AUGUST 19, 1979

BERKSHIRE MUSIC CENTER

SEIJI OZAWA, Music Director, Boston Symphony Orchestra
GUNTHER SCHULLER, Artistic Director, Berkshire Music Center

JOSEPH SILVERSTEIN, Chairman of the Faculty
AARON COPLAND, Chairman of the Faculty Emeritus
DANIEL R. GUSTIN, Administrator
RICHARD ORTNER, Assistant Administrator

FELLOWSHIP PROGRAM FACULTY (partial listing)
*VICTOR ALPERT, Librarian
LEONARD ALTMAN, Musicologist
THEODORE ANTONIOU, Composer and Conductor
†EDWIN BARKER, Contrabass
†RONALD BARRON, Trombone
*ALBERT BERNARD, Teacher of Solfege
LEONARD BERNSTEIN, Conductor and Composer
*EMANUEL BOROK, Violin
TERRY DECIMA, Vocal music coach
†DORIOT ANTHONY DWYER, Flute
†JULES ESKIN, Cello
†BURTON FINE, Viola
†EVERETT FIRTH, Percussion
†ARMANDO GHITALLA, Trumpet
†RALPH GOMBERG, Oboe
DENNIS HELMRICH, Vocal music coach
*MAX HOBART, Violin
GILBERT KALISH, Piano
†CHARLES KAVALOVSKI, Horn
LOUIS KRASNER, Violin
WILLIAM KROLL, Violin
*EUGENE LEHNER, Viola
JOHN OLIVER, Conductor
RALPH SHAPEY, Composer
*HARRY SHAPIRO, Berkshire Music Center Orchestra Manager
MARGARET SINGER, Vocal music coach
*MARYLOU SPEAKER, Violin
*LOUIS SPEYER, English horn
*MICHAEL STEINBERG, Musicologist
PETER GRAM SWING, Musicologist
†ROGER VOISIN, Trumpet
†SHERMAN WALT, Bassoon
JAMES WHITAKER, Chief Coordinator
†HAROLD WRIGHT, Clarinet
YEHUDI WYNER, Composer and pianist
NIKLAUS WYSS, Conductor
†BERNARD ZIGHERA, Harp

1979 GRANRUD ARTISTS-IN-RESIDENCE

PHYLLIS CURTIN, Soprano
FRANCO FERRARA, Teacher of Conducting

*Boston Symphony Orchestra
†Boston Symphony Principal Player

TANGLEWOOD is a 210-acre estate located between the towns of Lenox and Stockbridge in the Berkshire Hills of Massachusetts. It was given to the Boston Symphony Orchestra by Mrs. Andrew Hepburn and Miss Mary Aspinwall Tappan in 1936, and is the permanent home of the Orchestra's **BERKSHIRE FESTIVAL.** The Festival, presently eight weeks in length, comprises the 24 weekend concerts and other events given by the Orchestra during July and August each year at Tanglewood.

The **BERKSHIRE MUSIC CENTER** is maintained by the Boston Symphony Orchestra for advanced study in music. Established by the Orchestra under the leadership of Serge Koussevitzky in 1940, the Music Center provides an environment in which young performers can continue their professional training under the guidance of eminent musicians. Dr. Koussevitzky was succeeded as Director first by Charles Munch, then by Erich Leinsdorf. Aaron Copland joined the Faculty of the Music Center at its inception, and remained an active figure in the Center's affairs for 25 years. In 1973, Seiji Ozawa became Music Director of the Boston Symphony Orchestra and assumed the overall artistic direction for Tanglewood, with Gunther Schuller the Artistic Director of the Berkshire Music Center. Today the unique sessions of the Music Center, held each summer at Tanglewood, offer a wide variety of educational programs to over 400 young musicians from all parts of the world.

BALDWIN PIANO **DEUTSCHE GRAMMOPHON RECORDS**

Activities at the Berkshire Music Center include the **FELLOWSHIP PROGRAM**, the **TANGLEWOOD SEMINARS**, and the **BOSTON UNIVERSITY TANGLEWOOD INSTITUTE.**

The **FELLOWSHIP PROGRAM** (June 24-August 19) involves participants in a demanding schedule of study and performance of both standard and contemporary literature. Designed for those active performers who have completed most of their formal training, the Fellowship Program will accept applications from musicians between 18 and 30 years of age. *ALL* those admitted will be awarded Fellowships which underwrite the entire cost of tuition for the 1979 session. While each member is asked to pay the costs of his own housing for the summer, members may apply for extra stipends to assist with travel and/or housing costs in cases of demonstrable need. This year the Music Center will invite approximately 140 young musicians to be part of the Program:

Instrumentalists may expect intensive work with the Faculty in ensembles of every size, including full orchestra. Most days will include both orchestra and chamber music rehearsals. The Berkshire Music Center Orchestra operates under professional conditions, and will give at least six concerts during the 1979 session; these public performances will be directed by Seiji Ozawa, Gunther Schuller, Leonard Bernstein, and other professional conductors, as well as by the Center's Conducting Fellows. In addition, there will be reading rehearsals under the supervision of the conducting Faculty, string readings directed by Mr. Silverstein, and wind/brass readings directed by Mr. Schuller. Eight chamber music concerts will also be presented, coached by the Principals of the Boston Symphony Orchestra and other eminent musicians on the Faculty. Pianists in the Fellowship Program have seminars with Gilbert Kalish and Yehudi Wyner, and work with the entire instrumental Faculty in the preparation of chamber music performances.

Conductors will work with the Orchestra and various chamber ensembles under the supervision of the Faculty. In addition to regular seminars led by Niklaus Wyss, meetings with Mr. Ozawa, Mr. Schuller, Mr. Bernstein, Mr.

Silverstein, and other guest Faculty will be held in preparation for public performances. Training in solfege is required unless fluent proficiency can be demonstrated. Admission to the program is highly competitive, and no more than five young conductors will be invited as Fellows. PLEASE NOTE: separate application procedures are in effect for conductors; auditions are by invitation only, and inquiries for the 1979 program must be received no later than February 1, 1979.

Singers will work with Faculty and Fellowship coaches in the preparation of a number of public recitals. Studying a diverse selection of song and vocal chamber music literature, Fellows will attend regular classes in vocal technique with Phyllis Curtin; classes in solfege, diction, languages, and repertoire with the Music Center's coaching Faculty; and special seminars on contemporary vocal techniques and repertoire. John Oliver, conductor of the Tanglewood Festival Chorus, heads the vocal music program. All of the twelve Fellows admitted are required to participate in selected choral performances with the Boston Symphony Orchestra during the 1979 Berkshire Festival. No studies in opera are currently available at the Music Center.

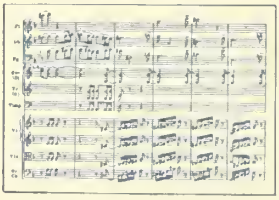
Composers in the Fellowship Program are selected on the basis of their ability to do independent work in the more advanced forms. The program includes private instruction by Mr. Schuller and Ralph Shapey, limited to one meeting per week. A series of seminars and informal meetings on a wide range of topics will be led by distinguished musicians including Theodore Antoniou, Yehudi Wyner, and others. At the discretion of the Faculty, public performance of composers' works will take place at two Composers' Forums. Candidates are asked to submit two letters of recommendation from teachers or noted musicians along with the regular application, no later than March 1, 1979. Those whose applications are acceptable will be asked to submit scores.

The Berkshire Music Center, with the Fromm Music Foundation at Harvard, will present the 1979 **Festival of Contemporary Music** at Tanglewood, from August 4th through August 9th. This Festival will feature the Berkshire Music Center Orchestra conducted by Gunther Schuller, and will also include concerts of vocal and instrumental chamber music performed by members of the Fellowship Program; all Festival programs are prepared under the supervision of Mr. Schuller and Mr. Antoniou. This year, Joseph Hudson and Sheila Silver have been commissioned by the Fromm Foundation at Harvard and the Music Center to write new works for the Festival.

The following **TANGLEWOOD SEMINARS** offer instruction in various areas of music to a wide range of students. Members of the Seminars have full privileges at Tanglewood, including attendance at all Boston Symphony Orchestra rehearsals and concerts without further charge, use of the Music Center's practice and library facilities, and admission to all Berkshire Music Center events. Limited scholarship aid is available, but participants are responsible for the costs of their own housing for the summer.

Eugene Cook

The **Phyllis Curtin Seminar for Singers** (June 24 - August 19) provides an opportunity for approximately 30 young singers to participate in an unusual program: a minimum of four hours per week in vocal technique master classes with Miss Curtin, and daily classes in diction, solfege, and repertoire (with emphasis on the song literature), along with special seminars on contemporary vocal music practices and repertoire. Participants may sing with the Tanglewood Choir during selected Berkshire Festival concerts. Tuition is $600 for the 8-week session, or $300 for those singing in the Choir. Admission is by audition only.



The **Listening & Analysis Seminar** (June 24 - July 22 and/or July 23 - August 19) is a unique offering open to students, teachers, performers — music lovers of differing backgrounds. Principal instructors of the Seminar are the noted musicologists Peter Gram Swing (Swarthmore, Pa.) and Leonard Altman (New York City). They will lead daily class meetings designed to intensify participants' experience of Berkshire Festival repertoire by dealing with relevant aspects of music theory and history. Sessions devot-

ed to sharpening aural skills, in-class performance workshops, and individual assistance with special projects will also form part of the Seminar's activities. Members may enroll for either one or both of the four-week sessions; tuition is $300 per session. No audition is required. Applicants must be at least 16 years old. Further information is available upon request.

The **Seminar for Conductors** (June 24 - August 19) is offered to a limited number of qualified candidates who are working toward professional careers in orchestral conducting. Members of the seminar will meet in daily classes with the Fellows, led by Niklaus Wyss. Class work will include conducting of small instrumental ensembles and the Center's staff pianists, and analysis of scores at an advanced level. Meetings with Mr. Schuller, Mr. Ozawa, Mr. Bernstein, and others, will complement daily class activities. It is also our hope that the eminent teacher of conducting, Franco Ferrara, an artist in residence at the Music Center in 1976, will teach at Tanglewood again this summer. Tuition for the eight-week session is $600. (Note: special application procedures are in effect for conductors; further information is available upon request.)

Please address all inquiries to:

Berkshire Music Center
Symphony Hall
Boston, MA 02115
telephone: (617) 266 5241 or 266 1492

after June 20:
Berkshire Music Center
Tanglewood
Lenox, MA 01240
telephone: (413) 637 1600

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
Norman Dello Joio, Executive Director
Gary L. Zeller, Administrator
Elizabeth McCrae, Music Coordinator

The Boston University Tanglewood Institute was begun fourteen years ago as a cooperative enterprise of the University's School for the Arts and the Berkshire Music Center. Established to offer additional training to young artists at Tanglewood, the programs of the Institute provide both individual and ensemble instruction to musicians primarily of high school age. In addition, private instrumental lessons are available to qualified students regardless of age. Members of the Institute's programs have full privileges at Tanglewood, including attendance at all Boston Symphony Orchestra rehearsals and concerts without further charge, use of the Music Center's practice and library facilities, and admission to all Berkshire Music Center events. Admission to the Institute's programs is by audition; candidates should consult the Institute's office at Boston University (617 353-3386) for information and applications. The Institute offers seven programs at Tanglewood:

The Young Artists Instrumental Program (eight weeks) provides ensemble activities (orchestra and chamber music) to advanced instrumentalists of high school age. Faculty includes Boston Symphony Orchestra members and special instructors from the University. Public performances take place throughout the summer.

The Young Artists Vocal Program (first four weeks) offers a program of study including vocal technique, coaching, work in small ensembles as well as full chorus, solfege, eurythmics, and related disciplines. Designed to build musicianship in singers of high school age, the program will also include public performance throughout the four-week session.

The Young Artists Piano Program (second four weeks) combines private study with master classes, all under the direction of Dr. Maria Clodes of Boston University. Advanced pianists of high school age participate; no public performance is involved.

The Young Artists Composition Program (eight weeks) offers composers of high school age instruction in a seminar format along with private composition lessons. In addition, students have the unusual opportunity of hearing their work played in reading rehearsals. Solfege and musicianship classes are also included in the curriculum.

The Empire Brass Quintet Symposium (second four weeks) provides high school and college age brass students an accelerated, six-days-a-week program of study with members of the Empire Brass Quintet. The daily schedule includes practice in large and small ensemble playing, as well as master classes and lectures on brass-related topics.

The Harp Studies Program (six weeks) offers a series of private lessons and master classes with Lucile Lawrence. Advanced students of high school and college age participate; no public performance is involved.

The Applied Music Program (eight weeks) consists of a series of private lessons with Faculty drawn from the Boston Symphony Orchestra. The program does not include ensemble work or public performance, but rather stresses individual study and private practice.

Successful completion of the above programs may entitle participants to college credits. Deadline for applications to these Boston University Tanglewood Institute programs is March 30. For further information about audition requirements, application procedures, and tuition fees, consult:

Boston University Tanglewood Institute
c/o School for the Arts
855 Commonwealth Ave.
Boston, MA 02115
Telephone: 617 353-3386

GENERAL INFORMATION

ADMISSION to all Berkshire Music Center programs is based on demonstrated musical proficiency. Applicants to the Fellowship Program and the Phyllis Curtin Seminar must complete both a written application and an audition in order to be considered. All applications must be accompanied by a $10 application fee, which cannot be refunded or credited to any other charge.

ALL AUDITIONS ARE BY APPOINTMENT. Candidates should consult the printed audition schedule, and then call or write the Music Center's Boston office (617 266 5241 or 266 1492) to arrange a date and time. An audition by tape-recording will be acceptable only in cases where the applicant resides more than 250 miles from the nearest audition location, or cannot obtain an appointment for a live audition. Tapes submitted in lieu of live auditions cannot be returned, and must be made according to the specifications outlined in the audition schedule. Tapes must be accompanied by two letters of reference from teachers or conductors who know the applicant's general musicianship, and must arrive in Boston by March 30, 1979.

APPLICATION DEADLINES:

Fellowship Program — instrumental & vocal:	March 30
— conductors:	February 1*
— composers:	March 1*
Phyllis Curtin Seminar for Singers:	March 15
Franco Ferrara Seminar for Conductors:	March 15
Listening & Analysis Seminar:	June 15

*—see program descriptions for further information

REGISTRATION for the Berkshire Music Center is held at Tanglewood during the two days preceding the opening date. A registration/activities fee of $35 is due upon notice of acceptance in *all* programs; checks should be made payable to either the Berkshire Music Center, or to the Boston University Tanglewood Institute, depending on the program in question. Attendance may not begin until this fee has been paid. The Registration Fee is neither refundable nor applicable to any other charge.

HOUSING for the summer may be reserved in one of the Music Center's dormitories by payment of a non-refundable room reservation fee of $30. These local dormitory facilities consist primarily of double-room accommodations; some single rooms may be available for an additional fee. The following rates include housing, breakfast and dinner daily, weekly linens, and bus transportation between the dormitories and the Tanglewood grounds:

8 weeks	$610
6 weeks	$475
4 weeks	$335

The above fees (in addition to the $30 room reservation fee) are payable in full either in advance or at the time of registration. Since space in the dormitories is limited, reservations will be taken on a first-come, first-served basis. All reservations must be accompanied by the $30 fee to be considered valid.

The Music Center's dormitories can accommodate married couples, and special rates may be requested for children under the age of 12. A limited number of tentsites is available at the Tanglewood lakefront; rental fee for the eight-week session is $100. Please consult the Berkshire Music Center office for further information.

Students of the BOSTON UNIVERSITY TANGLEWOOD INSTITUTE please note that all fees (registration/activities fee, room reservation fee, dormitory fee, and tuition) are to be paid to Boston University and NOT to the Berkshire Music Center.

FACILITIES at the Berkshire Music Center include all of the resources of the Boston Symphony Orchestra at Tanglewood. All members of the Music Center's programs have the privilege of attendance at Berkshire Festival rehearsals and concerts without charge. Administrative offices, practice and chamber music studios, and libraries are in the Main House (the former residence of the Tanglewood estate). The Boston Symphony Orchestra holds its rehearsals and concerts in the 5,000-seat Music Shed. The 1,200-seat Theater-Concert Hall and the 300-seat Chamber Music Hall house the Center's Orchestra and chamber music concerts, as well as the Composers' Forums and the Festival of Contemporary Music. Other rehearsals and classes are held in the Barns, the Rehearsal Stage, 15 small studios on the grounds, and additional classrooms at the dormitories. More than 100 pianos for the use of the Center's members are generously provided by the Baldwin Piano & Organ Company.

The full schedule of the Center will not permit members to seek outside employment. Members' spouses who wish to work should write to the Berkshire Hills Conference, 205 West Street, Pittsfield, MA 01201; telephone (413) 443 9186. The Conference also supplies information regarding the many resort activities and facilities in the Berkshires.

The Music Center welcomes inquiries from foreign students, and was pleased to enroll members from eight countries other than the United States during the 1978 session. Foreign applicants should consult the USIA or State Department offices in their capital city for information concerning travel grants, etc. The Berkshire Music Center admits students of any race, religion, creed, color, sex, national and ethnic origin to all the rights, privileges, programs and activities available to students at the Center. It does not discriminate on any of the foregoing bases in the administration of its educational policies, admissions, financial assistance, employment, or other programs.

Photos: Whitestone Photo; Walter Scott

The Friends of Music at Tanglewood

Individuals and groups interested in the future of Tanglewood are invited to join the Friends of Music at Tanglewood. Contributions to the Friends finance the training of many young musicians at the Berkshire Music Center and help to reduce the deficit of the Berkshire Festival activities. Season memberships for individuals and families are available starting at $35. Membership privileges include admission to all Berkshire Music Center performances during the summer. The named Fellowships listed below, which were awarded in 1978, have been established by a minimum donation of $500. Further information about these Fellowships and Awards is available upon request. Contributions may be made at the Friends Office, located at the Tanglewood Main Gate, or by mail, addressed to the Friends Office, Tanglewood, Lenox, Massachusetts.

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in memory of Lucien Wulsin, Sr., established by the Baldwin Piano & Organ Company

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KOUSSEVITZKY TANGLEWOOD COMPOSITION PRIZE, awarded by the Koussevitzky Music Foundation for the best composition of the summer by a member of the composition class
MARGARET GRANT MEMORIAL COMPOSITION PRIZE, for a composition written at Tanglewood by a member of the composition class
PIERRE MAYER AWARD
WARREN SEARS & BESS RICHARDS MEMORIAL PRIZE

OTHER NOTEWORTHY GIFTS

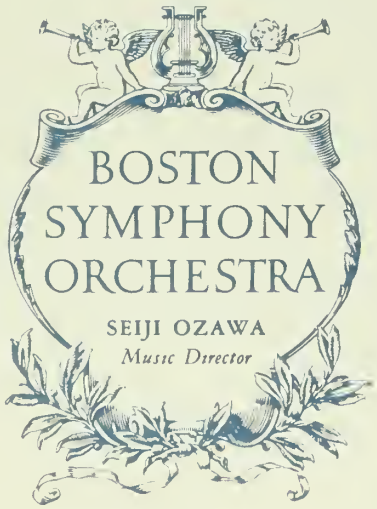
CARLYLE FOUNDATION, for instrument purchase
ANONYMOUS GIFTS. Several Anonymous gifts have enabled students to attend the Berkshire Music Center. Your gift may be given anonymously.

The Berkshire Music Center is supported in part by a grant from the National Endowment for the Arts in Washington, D.C., a Federal agency.

BERKSHIRE MUSIC CENTER
SYMPHONY HALL
BOSTON, MA. 02115

TANGLEWOOD

an activity of the



Thomas W. Morris
Manager

Fasten small photograph here. *(Optional)*

Please carefully fill out both sides with ink or typewriter.

TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, Music Director

BERKSHIRE MUSIC CENTER

GUNTHER SCHULLER, Artistic Director

1979
June 24 - August 19

from September 1 to June 16: Symphony Hall, Boston, Mass. 02115
from June 16 to August 30: Tanglewood, Lenox, Mass. 01240

Received _____

Accepted _____

Registered _____

Registration # _____

PLEASE NOTE: An application fee of $10.00 must accompany this completed form before it will be considered. This fee is neither refundable nor credited against any other charges.

DATE: _____

Mr./Mrs./Ms.

NAME: _____ (Last / First / Middle) DATE OF BIRTH: _____

PRESENT OR SCHOOL ADDRESS: _____ (No. / Street)

UNTIL: _____ (Date) _____ (City / State / Zip Code) _____ (Present Telephone)

PERMANENT ADDRESS: _____ (No. / Street)

_____ (City / State / Zip Code) PERMANENT TELEPHONE: _____

FELLOWSHIP PROGRAM

☐ Instrumental

(specify instrument) _____

☐ Composition

☐ Vocal

AUDITION: ☐ In person _____ (city) _____ (date)

☐ by tape recording

CONSULT BROCHURE FOR APPLICATION DEADLINES

TANGLEWOOD SEMINARS

☐ Seminar for Conductors*
☐ Phyllis Curtin Seminar for Singers
☐ Listening & Analysis Seminar (indicate one or both sessions)
☐ June 24 - July 22 ☐ July 23 - August 19

*Telephone or write for further information, special application procedure in effect.

GENERAL INFORMATION:

Have you ever applied for admission before?	Yes ☐	No ☐	Year _____
Have you ever been enrolled at the Music Center?	Yes ☐	No ☐	Year _____
Are you a U. S. Citizen?	Yes ☐	No ☐	

PRESENT OCCUPATION: _____ SOC. SEC. # _____

If you are a member of the American Federation of Musicians, give the city and number of the local union to which you belong: _____

The Berkshire Music Center does not discriminate against any applicant on the basis of race, religion, creed, color, sex, national or ethnic origin in the administration of its educational policies, admissions, financial assistance, employment or other programs.

NAME: _____

Last First Middle

MUSICAL EXPERIENCE and EDUCATION

Please fill in all sections applicable to the kinds of musical performance in which you have training or are experienced. Use additional sheets, if necessary.

PERFORMING ORGANIZATIONS WITH WHICH YOU ARE AFFILIATED:

Name	Place	Position

EDUCATION

School, College or University	*Teacher (in Music)*	*Course*	*Dates*

INSTRUMENTAL MUSIC — What instruments do you play? (Include subsidiary instruments, e.g., viola da gamba, English horn, etc.)

(Please check proficiency)

Instrument	*Advanced*	*Intermediate*	*Beginner*

Indicate, with examples, the range of your orchestral music experience:

_____

_____

_____

Indicate, with examples, the range of your chamber music experience:

_____

_____

_____

VOCAL MUSIC — Indicate, with examples, the range of your solo experience: Voice: _____

_____

_____

_____

In what circumstances (give places of recital, opera companies, etc.)?

_____

_____

What choral music have you performed, and where?

_____

_____

COMPOSITION

Have you studied theory? Yes ☐ No ☐ If so, where, with which teachers, and on what level?

_____

_____

List your compositions, with performances (if any), giving dates and performers: (Please indicate which works are published and by whom.)

_____

_____

TEACHING

Please give a short resume of your training and experience in the teaching of music.

_____

_____

_____

PRINTED IN U.S.A.

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John R. Silber, *President*

Boston University Tanglewood Institute

in Lenox, Massachusetts
announces
Music Programs for High School
and
College Age Musicians

Fourteenth Season
June 24 through August 19,
1979

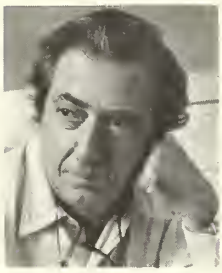
Tanglewood

Boston University Tanglewood Institute

855 Commonwealth Avenue, Room 202-E
Boston, Massachusetts 02215
617/353-3386

June 24–August 19, 1979
Tanglewood
Lenox, Massachusetts 01240
413/637-1430

Norman Dello Joio, *Executive Director*
Gary L. Zeller, *Administrator*
Elizabeth McCrae, *Music Coordinator*
Judith Hannan, *Administrative Assistant*



Norman Dello Joio
is world renowned for his compositions. He has received two New York Music Critic Circle Awards, an Emmy, and the Pulitzer Prize for Music. At Boston University, he is Dean of the School for the Arts and Executive Director of the Tanglewood Institute.

"I love to see the bright young people in Boston University's programs at Tanglewood. For us at the Berkshire Music Center they represent an exciting added dimension to our great school for young musicians."
—Seiji Ozawa

Tanglewood

Tanglewood is a 210-acre estate located between the towns of Lenox and Stockbridge in the Berkshire Hills of Massachusetts. In 1936, the estate was given to the Boston Symphony Orchestra; during the twenty-five-year period of Serge Koussevitzky's leadership of the Orchestra, Tanglewood became the home of the Orchestra's unique summer activities, the **Berkshire Festival** and the **Berkshire Music Center.** Each season the Boston Symphony Orchestra presents twenty-four weekend concerts and other events as part of the Berkshire Festival, offering a varied and exciting musical experience to an annual audience of over 250,000.

At Tanglewood, the Boston Symphony Orchestra holds its rehearsals and concerts in the 5,000-seat Music Shed. Other facilities on the grounds include the 1,200-seat Theater-Concert Hall, the 300-seat Chamber Music Hall, and numerous barns, rehearsal studios, classrooms, and libraries for the use of students at the Berkshire Music Center. Additional rehearsal and practice space is provided at each dormitory. More than 100 pianos for use by students and resident artists are generously provided by the Baldwin Piano & Organ Company.

The Berkshire Music Center

In 1940, Boston Symphony Music Director Serge Koussevitzky realized a long-held dream by establishing the *Berkshire Music Center* at Tanglewood. Koussevitzky envisioned a center where the most promising young musicians might gather for a summer of work, study, and performance alongside—and under the guidance of—the remarkable musicians of the Boston Symphony Orchestra. Dr. Koussevitzky was succeeded as Director of the Berkshire Music Center first by Charles Munch, then by Erich Leinsdorf. In 1973, Seiji Ozawa became Music Director of the Boston Symphony, and today, Mr. Ozawa and Gunther Schuller share responsibility for the educational and performance activities of the Music Center.

The Berkshire Music Center offers three kinds of activities to young musicians: the **Fellowship Program,** the **Tanglewood Seminars,** and, in conjunction with Boston University, the *Boston University* **Tanglewood Institute.** For information about the Berkshire Music Center **Fellowship Program** and **Tanglewood Seminars,** please refer to page 31.

Boston University Tanglewood Institute

Fourteen years ago, Boston University's School for the Arts began its Tanglewood Institute in association with the Berkshire Music Center. The Institute offers an impressive range of musical programs and unusual opportunities for musical instruction. Each program requires an ambitious daily schedule with some scheduled instruction, rehearsals, and performances on Saturdays and Sundays.

All Tanglewood students have the privilege of free admission to the rehearsals, concerts, and master classes of the Berkshire Music Center and the Boston Symphony Orchestra. Practice rooms, chamber music studios and the music library are available for use by all registered students. Audition is required for admission to all programs. Of the seven summer programs offered for 1979, four are specifically designed for high school students: the Young Artists Instrumental Program, the Young Artists Vocal Program, the Young Artists Piano Program, and the Young Artists Composition Program.

The Young Artists Orchestra and the Young Artists Chorus work under professional conditions with several rehearsals each week and numerous performances during the summer. In past seasons the Orchestra has worked under visiting conductors Leonard Bernstein, Aaron Copland, Seiji Ozawa, Joseph Silverstein, Gunther Schuller, Colin Davis, Klaus Tennstedt, Mstislav Rostropovich, Neville Marriner, and Andrew Davis. The Chorus has worked with Thomas Dunn, John Oliver, Iva Dee Hiatt, Richard Crocker, Mac Morgan, Aaron Copland, Leonard Bernstein, and Phyllis Curtin.

The Young Artists Piano Program is designed for advanced pianists of high school age. Students receive private lessons and, along with their intensive individual work, participate in master classes. The Young Pianists have worked with prominent guest artists such as Malcolm Frager, Gilbert Kalish, and Yehudi Wyner.

The Young Artists Composition Program offers composers of high school age a two-month course of instruction in a seminar format along with private composition lessons. In addition, students have the unusual opportunity of having their work played in reading rehearsals. Solfège and musicianship classes are also included in the curriculum.

The Empire Brass Quintet Symposium provides high school and college age brass students with an accelerated, six-days-a-week program of study with members of the Empire Brass Quintet, one of the nation's finest small instrumental groups. The daily schedule includes practice in large and small ensemble playing, as well as master classes and lectures on brass-related topics.

The Applied Music Program concentrates on self-directed, in-depth study and practice for experienced instrumentalists who are college undergraduate and postgraduate students. Each participant receives seven one-hour private lessons with artists from the Boston University School of Music faculty and the Boston Symphony Orchestra. Some exceptional high school students may be accepted. Due to limited practice space, the Applied Music Program is not open to percussionists, pianists, or vocalists.

The Harp Studies Program, designed for college undergraduate and postgraduate students, is open to students of age fifteen and above. Participants receive private lessons from Miss Lucile Lawrence and take part in master classes under her direction.

The Boston University Tanglewood Institute provides student housing adjacent to Tanglewood under the supervision of experienced counselors. Students who have reached age eighteen may seek outside housing. With parental permission in writing, students under age eighteen may seek outside housing. Regular bus transportation is provided free of charge between Tanglewood and residences.

There are limited scholarships available from the Boston University Tanglewood Institute for high school students who apply to the Young Artists Instrumental Program, the Young Artists Vocal Program, the Young Artists Piano Program, the Young Artists Composition Program and the Empire Brass Quintet Symposium.

Please refer to sections in this brochure for additional information on each of the programs, scholarships, application and audition requirements, and housing at Tanglewood.

Young Artists Instrumental Program

Open to instrumentalists of ages fifteen through eighteen who have not matriculated at a college, university, or conservatory.

June 24 through August 19, 1979

4 semester credits

Victor Yampolsky, Conductor, Young Artists Orchestra
Brass, woodwind and percussion chamber music directed by Roger Voisin
String chamber music directed by Roger Shermont
Violin master class by Joseph Silverstein
Cello master class by George Neikrug

The instrumental program stresses ensemble study and performance of chamber music and symphonic repertoire. Private study is with instrumentalists of the Boston University School of Music faculty and of the Boston Symphony Orchestra.

A typical week includes nine to twelve hours of orchestra rehearsal, six hours of chamber music study, one hour of private study, private practice, and public ensemble performances, some of which will be scheduled on Saturdays and Sundays. During the eight weeks of the program, special reading rehearsals of the orchestra are led by distinguished guest conductors of the Boston Symphony Orchestra.

Apprentice Conductors

A few outstanding high school instrumentalists, including pianists, may be accepted into the program as Apprentice Conductors. They will be expected to prepare and study all scores to be performed by the Young Artists Orchestra. Instruction, supervised by the conductor, will include bowing problems, cueing techniques, and form and analysis. At the discretion of the conductor, the student may occasionally conduct in rehearsals and public performances of small ensembles.

A typical week for the Apprentice Conductor will include a one-hour private instrumental lesson, nine to twelve hours in orchestra rehearsals as an observer of rehearsal techniques, and four to six hours as conductor of chamber music ensembles.

Students, including Apprentice Conductors, who satisfactorily complete work in the program and later qualify for admission to Boston University will receive four credits toward the Bachelor of Music degree.

*Application Fee	$ 10.00
Tuition for Young Artists Instrumental Program	$700.00
*Dormitory Room Reservation Fee	$ 30.00
Dormitory (including room, weekly linens, breakfast and dinner daily) 8 weeks	$610.00
*Registration/Activities Fee	$ 35.00

*Fee is neither refundable nor creditable to any other charge.

Victor Yampolsky, former principal second violin of the Boston Symphony Orchestra, is presently the conductor of the Atlantic Symphony Orchestra in Halifax, Nova Scotia. In October 1977, Mr. Yampolsky made his debut as guest conductor with the Montreal Symphony.

Roger Voisin directs the brass, woodwinds and percussion chamber music. He was former trumpet soloist with the Boston Symphony Orchestra. Mr. Voisin is conductor of the Repertory Orchestra, and Chairman of the Department of woodwinds, brass, and percussion at Boston University's School of Music.

Roger Shermont directs the string chamber music. He is a member of the Boston Symphony Orchestra and soloist with the Boston Pops. Roger Shermont is a teaching associate at Boston University's School of Music.

Joseph Silverstein is assistant conductor and concertmaster of the Boston Symphony Orchestra, and also a member of the Boston Fine Arts Quartet. Mr. Silverstein is Adjunct Professor of Music at Boston University's School of Music and is Chairman of the Faculty at the Berkshire Music Center.

George Neikrug, Professor of Music and Chairman of the String Faculty at Boston University, is former principal cellist of the Pittsburgh Symphony Orchestra and the Los Angeles Philharmonic. He has been artist-in-residence at the Bath Music Festival and the Spoleto Festival of Two Worlds.

Young Artists Vocal Program

Open to vocalists ages fifteen through eighteen who have not matriculated at a college, university, or conservatory.

June 24 through July 22, 1979 (four weeks)

2 semester credits

Directed by Leonard Atherton
Master classes in vocal repertoire by Mac Morgan
Master classes in vocal coaching by Allen Rogers
Class voice instruction by Mary Davenport, Robert Gartside, Mac Morgan and Wilma O. Thompson

The program is designed to build musicianship in outstanding high school vocalists, choral singers, and accompanists. Each student will sing in the Institute Chorus and in a small chamber ensemble that specializes in madrigals and part-songs. Daily study will include sight-singing, theory, eurhythmics and vocal coaching.

A typical day in the Young Artists Vocal Program includes morning classes in warm-up techniques, solfège and chorus, and afternoon classes in eurythmics, group lessons, madrigal singing, and special studies.

Students who satisfactorily complete work in the program and later qualify for admission to Boston University will receive two credits toward the Bachelor of Music degree.

*Application Fee	$ 10.00
Tuition for Young Artists Vocal Program	$400.00
*Dormitory Room Reservation Fee	$ 30.00
Dormitory (including room, weekly linens, breakfast and dinner daily) 4 weeks	$335.00
*Registration/Activities Fee	$ 35.00

*Fee is neither refundable nor creditable to any other charge.

Leonard Atherton, Music Director of the Niagara Symphony Orchestra and Chorus, was born in England. He studied at the Royal College of Music and received his M.A. from Oxford University. He was a Conducting Fellow at Tanglewood in 1962. Mr. Atherton has directed choruses for the University of Pennsylvania, the Baltimore Symphony, the Philadelphia Musical Academy, and the Canadian Broadcasting Company. He has been guest conductor of the Baltimore Symphony, the Minnesota Orchestra, and the St. Paul Chamber Orchestra.

Mac Morgan, Professor of Music at Boston University and Chairman of the Voice Faculty, is a graduate of the Eastman School of Music. He was a member of the Goldovsky Opera Theatre and the New York City Center Opera. His television credits include many performances with the NBC Opera Company.

Allen Rogers, Associate Professor of Music at Boston University, is accompanist for Jennie Tourel, Eileen Farrell, Jan Peerce, Franco Corelli, and Roberta Peters. He has recorded for the Columbia and Westminster labels.

Mary Davenport, Professor of Music at Boston University, is a graduate of The Curtis Institute of Music and has studied at the University of London and the Royal College of Music. Her network television performances have been on CBS and NBC.

Robert Gartside, Associate Professor of Music at Boston University, is a graduate of Harvard University. He was the recipient of a Martha Baird Rockefeller grant. Mr. Gartside has performed extensively throughout the United States and Europe.

Wilma O. Thompson, Professor of Music at Boston University, holds the degrees of Mus.B. and M.A. from Boston University.

Young Artists Piano Program

Open to pianists ages fifteen to eighteen who have not matriculated at a college, university, or conservatory.

July 23 through August 19, 1979 (four weeks)

2 semester credits

Directed by Maria Clodes

The Young Artists Piano Program is designed for advanced high school pianists. Students will receive private lessons with Dr. Maria Clodes. In addition, they will participate intensively in master classes directed by Dr. Clodes and have the opportunity of meeting and having master classes conducted by prominent guest artists. In the past, Gilbert Kalish, Yehudi Wyner, and Malcolm Frager have met with students in the program.

Some private and class instruction, rehearsals, and performances may be scheduled on Saturdays and Sunday.

Students who satisfactorily complete work in the program and later qualify for admission to Boston University will receive two credits toward the Bachelor of Music degree.

*Application Fee	$ 10.00
Tuition for Young Artists Piano Program	$400.00
*Dormitory Room Reservation Fee	$ 30.00
Dormitory (including room, weekly linens, breakfast and dinner daily) 4 weeks	$335.00
*Registration/Activities Fee	$ 35.00

*Fee is neither refundable nor creditable to any other charge.

Maria Clodes is Associate Professor of Music at Boston University's School of Music. Dr. Clodes holds an Artist's Diploma from the Federal Conservatory of Rio de Janeiro and the Doctor of Musical Arts degree from Boston University. She has studied at the Conservatory in Lisbon and the Mozarteum in Austria. She made her United States debut with the Denver Symphony Orchestra; since then she has performed with the Cincinnati Symphony, the Mozart Festival Orchestra in Lincoln Center's Philharmonic Hall, and the Boston University Symphony Orchestra. Her Carnegie Hall debut in 1967 received high acclaim. In addition to her numerous concert appearances, she has recorded for Telefunken-Decca Records.

Young Artists Composition Program

Open to composers of ages fifteen through eighteen who have not matriculated at a college, university or conservatory.

June 24 through August 19, 1979 (eight weeks)

4 semester credits

Directed by Maurice Wright, Assistant Professor of Music, Boston University

Guest lectures by Theodore Antoniou, Professor of Music, Boston University, and Assistant Director for Contemporary Music, Berkshire Music Center

This program in original composition provides instruction and criticism by Maurice Wright, weekly readings of compositions in progress, consultation and interchanges with established composers of the Berkshire Music Center, and a final public performance of works selected by the Faculty. Additionally, students will attend classes in solfège and musicianship.

A typical week includes a private composition lesson, five hours in small seminar composition groups, plus two hours reading works in progress and three hours in solfège classes.

Students who satisfactorily complete work in the program and later qualify for admission to Boston University will receive four credits toward the Bachelor of Music Degree.

*Application Fee	$ 10.00
Tuition for Young Artists Composition Program	$650.00
*Dormitory Room Reservation Fee	$ 30.00
Dormitory (including room, weekly linens, breakfast and dinner daily) 8 weeks	$610.00
*Registration/Activities Fee	$ 35.00

*Fee is neither refundable nor creditable to any other charge.

Maurice Wright joined the Boston University faculty in 1978. In the year prior to his appointment, he received the Guggenheim Fellowship, the Charles Ives Award from the American Academy of Arts and Letters, and a commission from the Berkshire Music Center and the Fromm Music Foundation at Harvard for *STELLAE*, a large composition combining orchestral and electronic sounds. He has also composed music for several award-winning films and is an active member of many new music service organizations. Born in Virginia, Wright attended Duke University as a Mary Duke Biddle Scholar, and later attended Columbia University. His teachers have included Jack Beeson, Chou Wen-Chung, Mario Davidovsky, Iain Hamilton, Vladimir Ussachevsky and Charles Wuorinen.

Empire Brass Quintet Symposium

Open to high school and college brass players
July 23 through August 19, 1979 (four weeks)
3 semester credits

Directed by the members of the Empire Brass Quintet

Those enrolled in the brass symposium will participate in a rigorous, six-days-a-week course stressing an advanced level of technical proficiency and musicianship. Included in the program are performance work in a large brass ensemble, group coaching in brass quintet playing, a program of guest lecturers on a variety of topics concerning brass instruments, and master classes for each instrument. There will be student concerts and a performance by the Empire Brass Quintet at Boston University's Indian Hill Facility.

A typical day will include two hours of large ensemble work, plus an hour and a half of rehearsals and coaching in quintet performance.

Approximately two hours a week will be devoted to guest lecturers. An additional two hours will be devoted to master classes.

Students who satisfactorily complete work in the program and later qualify for admission to Boston University will receive three credits toward the Bachelor of Music degree.

*Application Fee	$ 10.00
Tuition for Empire Brass Symposium	$400.00
*Dormitory Room Reservation Fee	$ 30.00
Dormitory (including room, weekly linens, breakfast and dinner daily) four weeks	$335.00
*Registration/Activities Fee	$ 35.00

*Fee is neither refundable nor creditable to any other charge.

The **Empire Brass Quintet,** winner of the 1976 Naumburg Chamber Music Award, began its career in 1973 with a performance at the First Annual New York Brass Conference. In addition to its extensive concert schedule throughout the United States, the Quintet has made three highly successful European tours. It has given special performances for Queen Elizabeth during her bicentennial visit to Boston and for President Carter's Inauguration at Kennedy Center. The Quintet has appeared on national television with Arthur Fiedler and "New Year's Eve at Pops" and

as the featured artists on the NBC *Today* show. Three are members of the Boston Symphony Orchestra and the group is Quintet-in-Residence at Boston University. The Empire Brass Quintet records for Columbia, Advent, Sine Qua Non and Advance Records.

Rolf Smedvig, trumpet, a native of Seattle, made his debut with the Seattle Symphony before travelling East to attend Boston University and spend four consecutive summers at the Berkshire Music Center. It was at Tanglewood that Leonard Bernstein invited him to play solo trumpet in the world premiere of his Mass, commissioned for the Opening of the John F. Kennedy Center for the Performing Arts. At the age of twenty, Mr. Smedvig was appointed assistant principal trumpet of the Boston Symphony Orchestra and the Boston Pops. He has performed with the Boston Symphony Chamber Players and was named guest solo trumpet with the Houston Symphony. Recitals have included appearances in New York, Boston, Washington, Los Angeles, San Francisco, Seattle and throughout Europe.

Charles A. Lewis, Jr., trumpet, is a native of Wilmington, Delaware, and a graduate of the Peabody Conservatory of Music, where he studied with Harold Rehrig, formerly of the Philadelphia Orchestra. He continued his studies with Armando Ghitalla, principal trumpet of the Boston Symphony Orchestra, and later, as a fellow at the Berkshire Music Center, was awarded the C. D. Jackson Prize. He holds a master's degree from the New England Conservatory of Music, where he is currently a member of the faculty. Mr. Lewis was solo trumpet in the Broadway and CBS productions of *Much Ado About Nothing* and principal trumpet in the world premiere of Leonard Bernstein's *Mass*. He performs frequently with the Boston Pops, as well as making solo appearances in the Boston area.

David Ohanian, French horn, has been a member of the Boston Symphony and Boston Pops since 1970. Born in Westport, Connecticut, he won the Aetna Life Scholarship and, at age fourteen, was chosen for study at Fontainebleau with Nadia Boulanger. A graduate of the New England Conservatory, where he studied with James Stagliano, Mr. Ohanian is on the faculties of both the Conservatory and Boston University. Before joining the Boston Symphony, he was principal horn with the Springfield Symphony and was a charter member and principal horn with the Boston Philharmonia. Mr. Ohanian is heard often in recitals and has appeared as soloist with the Boston Pops and other New England area orchestras.

Norman Bolter, trombone, began his musical studies at the age of nine in St. Paul, Minnesota. As a student of Steven Zellner, principal trombone of the Minnesota Orchestra, he first attended the Boston University Young Artists Program at Tanglewood. Upon graduation from high school, Mr. Bolter was the winner of a Berkshire Music Center fellowship for two seasons and was awarded the C. D. Jackson Prize in 1974. While studying with John Swallow at the New England Conservatory, he began freelancing in the New England area as a member of the Cambridge Brass Quintet, the Opera Company of Boston, the Boston Ballet, and principal trombone of the Springfield Symphony. In the fall of 1975, at the age of twenty, Mr. Bolter joined the Boston Symphony and Boston Pops, the orchestra's youngest member. He is currently on the faculty of Boston University.

Samuel Pilafian, tuba, a graduate of the University of Miami, is active as a soloist and freelance studio musician in New York City. Former member of the Miami Philharmonic, Portland Symphony, Cambridge Brass Quintet and Band of America, Mr. Pilafian began his musical studies with Constance Weldon in Miami, and later received instruction from Chester Schmitz, principal tuba of the Boston Symphony. He was awarded a fellowship from Dartmouth College in 1969 and the Berkshire Music Center in 1970 and 1971. As a freelance musician, Mr. Pilafian has performed with the Boston Symphony, Boston Pops, Metropolitan Opera, Duke Ellington, Buffalo Philharmonic, Paris Opera and Radio France Orchestras. Presently, he is principal tuba of the American Ballet Theatre Orchestra, as well as on the faculty of Mannes College of Music, Waterloo Music Festival and Boston University.

Victor Yampolsky rehearsing the Young Artists Orchestra in the Chamber Music Hall.

Seiji Ozawa, Music Director of the Boston Symphony Orchestra, presenting award to a Young Artist.

String Quartet rehearsing on the lawn at Indian Hill.

Concentration is essential for a good performance.

District or All-State participation: _____

_____

For vocalists: describe voice type, range and quality: _____

_____

Comments (attach additional sheet if you wish): _____

_____

_____

_____ Date

_____ Signature and Title

To: **The High School Principal or Guidance Counselor**

Please indicate:

This student is enrolled and is in good standing. ____YES ____NO

If, NO please explain: _____

_____

Name and Address of High School:

_____

_____

_____

_____ Date

_____ Signature and Title

MAIL TO: Boston University Tanglewood Institute, 855 Commonwealth Avenue, Boston, MA 02215.

Boston University
Tanglewood Institute
855 Commonwealth Avenue
Boston, Massachusetts 02215
Gary L. Zeller, Administrator
Telephone: (617) 353-3386

1979 Application

Please refer to application and audition instructions.

Program(s) for which you are applying: _____

Name: _____

Name you like to be called: _____

Social Security No.: _____

Temporary Address (for college students):

_____

_____

Temporary Telephone: _____
(area code) (number)

Grade/Class in School/College: _____

Expected Graduation Date: _____

Private Music Teacher's Name/Address:

_____

_____

_____

Instrument or Voice Type: _____

Date of birth: _____ Present Age: _____

Sex: ___M ___F ___Single ___Married

Home (Permanent) Address:

_____

_____

Home Telephone: _____
(area code) (number)

Name(s) of Parent(s) or Guardian(s):

_____

Number of Years of Private Lessons:

Instrument: _____ _____years

Instrument: _____ _____years

Voice: _____years

Solo and ensemble literature you have performed: _____

_____

_____

Audition:

Will you audition in person? ___NO ___YES, at: _____

Taped auditions must be in by March 30, 1979: are you sending a taped audition? ___NO ___YES

Scholarship Request:

Requests for B.U.T.I. scholarships must be in by March 16, 1979; are you attaching a letter to your application requesting financial assistance from B.U.T.I.? ___NO ___YES

Alumnus:

If you attended B.U.T.I. before, give year and program: _____

Application Fee:

Make check/money order payable to Boston University Tanglewood Institute. Your application with $10 nonrefundable fee must be received by March 30, 1979.

_____ Date

_____ Signature of Applicant

Boston University admits students regardless of their race, color, national origin, religion, sex, age, handicap, and veteran status to all its programs and activities. A copy of the University's complete policy on discrimination is printed in the University catalogue and may be obtained from the Affirmative Action Officer, 881 Commonwealth Avenue, Boston, MA 02215 (617/353-4478).

Name of student: _____, applicant

to _____ Program of Boston University Tanglewood Institute

1979
High School
Endorsement

To: The **High School Music Director** (If the student does not participate in a high school music program, his/her private music teacher may complete this portion.)

Please rate the overall musical achievement of this student:

Outstanding_____ Above Average_____ Average_____ Below Average_____

Is the student prompt for rehearsals and concerts? ____YES ____NO

Does the student learn ensemble parts quickly? ____YES ____NO

Does the student respond quickly to your instructions? ____YES ____NO

Describe type of ensemble participation, including size and meetings per week:

_____

_____

Ensemble literature performed: _____

_____

The Young Artist Chorus performs in the Theater-Concert Hall.

The Music Shed at Tanglewood.

Harp Studies

Designed for college undergraduate and postgraduate students. Open to harpists of age 15 and above.

July 9 through August 19, 1979

3 semester credits

Directed by Lucile Lawrence

Those enrolled in the Harp Studies Program will receive private lessons and master classes with Lucile Lawrence, Teaching Associate in Harp at the School of Music at the Boston University School for the Arts. Special master classes are presented by guest conductors and performers. Some private and class instruction, rehearsals, and performances may be scheduled on Saturdays and Sundays.

Students who satisfactorily complete work and later qualify for admission to Boston University will receive three credits toward an undergraduate or graduate degree in music.

*Application Fee	$ 10.00
Tuition for Harp Studies Program	$500.00
*Dormitory Room Reservation Fee	$ 30.00
Dormitory (including room, weekly linens, breakfast and dinner daily) 6 weeks	$475.00
*Registration/Activities Fee	$ 35.00

*Fee is neither refundable nor creditable to any other charge.

Lucile Lawrence, harp soloist and recording artist, wrote *The ABC of Harp Playing,* and collaborated with Carlos Salzedo in writing other instructional material, including *Method for the Harp.* For several years she has been a judge at the International Harp Contest in Israel. At Boston University's School of Music, Lucile Lawrence is Teaching Associate in Harp.

Applied Music

Designed for college undergraduate and postgraduate students, open to students age 15 and above.

June 24 through August 19, 1979 (eight weeks)

3 semester credits

The Applied Music Program emphasizes self-directed, in-depth study and practice for experienced instrumentalists. Each participant will receive seven one-hour private lessons with members of the Boston University School of Music Faculty and the Boston Symphony Orchestra. Some instruction may be scheduled on Saturdays and Sundays. Due to limitations in practice space, percussionists, pianists, and vocalists cannot be accepted in the Applied Music Program. The Program does not include chamber music or orchestral experience but instead stresses private instruction and broad exposure to the chamber and symphonic repertoire offered by the rehearsals, master classes and concerts of the Boston Symphony Orchestra, the Berkshire Music Center, and the Boston University Tanglewood Institute.

Students who satisfactorily complete work in the Applied Music Program will receive three credits toward an undergraduate or graduate degree in Music.

*Application Fee	$ 10.00
Tuition for Applied Music Program	$550.00
*Dormitory Room Reservation Fee	$ 30.00
Dormitory (including room, weekly linens, breakfast and dinner daily) 8 weeks	$610.00
*Registration/Activities Fee	$ 35.00

*Fee is neither refundable nor creditable to any other charge.

Scholarships

Students who would be unable to attend Boston University Tanglewood Institute without financial assistance are urged to inquire about scholarships available through their high schools, school systems, and music or civic clubs in their communities.

Boston University Tanglewood Institute offers a limited number of scholarships to high school students for all programs except the Applied Music Program and the Harp Studies Program. Scholarships are available only to U.S. citizens, age eighteen and under. Scholarships are based on many factors, including the financial need of the applicant and the needs of the orchestra or chorus. Scholarships are usually for part of the total tuition fee. A letter from the parent/guardian, requesting financial assistance for the student, must be attached to the student's application for admission to Boston University Tanglewood Institute. A request for financial assistance is considered at the same time as the application for admission; therefore, it cannot be considered after the student has been accepted into a program. The deadline for applications that include requests for financial assistance is March 16, 1979.

Application and Audition

To be considered for admission you must (1) submit your application with $10 fee payable to Boston University Tanglewood Institute and (2) audition either in person or by submitting a taped audition.

Deadlines: March 30, 1979, is the final date for receiving applications and taped auditions in the Boston University Tanglewood Institute office. Please note that applications that include requests for scholarships/financial assistance must be received by March 16, 1979.

Application Instructions

- ☐ Please type or print the information requested.
- ☐ Enter the programs for which you are applying (you may apply for more than one program and only one fee is required).
- ☐ Be sure to indicate whether you will audition in person or by taped audition.
- ☐ Please show on the application if you are also applying for a scholarship.
- ☐ *Apprentice Conductor Applicants:* It is important that you attach the following: (1) Copies of printed programs that include selections conducted by you, and (2) Three written recommendations from teachers and/or other musicians. This additional material must be received with your application. An audition cannot be scheduled without this background information.
- ☐ *Composition Applicants* should submit copies of original compositions along with their application. Also include copies of printed programs that include selections composed by you, and three written recommendations from teachers and/or other musicians. All this material should be received with your application.
- ☐ Please obtain the High School Endorsements on the back of the application form. If you do not participate in a high school music program, your private music teacher may complete the top portion (Harp Studies or Applied Music Applicant: Complete only the front portion of your application and mail it immediately).

- ☐ OPTIONAL: A letter of recommendation from your private music teacher would be welcomed. Please ask your teacher to send it to the address shown below. Also, you may attach to your application your own personal statement, if you wish to do so. This statement could summarize your musical experience and describe your objectives in attending the Tanglewood program. For example, if you are an instrumentalist, we would like to know if you can double on a second instrument or if you can sing. If you are a vocalist, we would like to know about any ability you have as an instrumentalist.
- ☐ Mail your application as soon as possible. Refer to the Audition Schedule and make an appointment for your audition. If you are submitting a taped audition, you may mail your application either with your tape or separately.
- ☐ Your check or money order payable to Boston University Tanglewood Institute for the $10 application fee must be attached to your application. This fee is neither refundable nor creditable to any subsequent charges.

Mail Applications and Taped Auditions to:

Attention: Dr. Gary L. Zeller
Boston University Tanglewood Institute
855 Commonwealth Avenue—Room 202-E
Boston, Massachusetts 02215

(Please refer to Audition Instructions for labeling of audition tape.)

Audition Instructions

- ☐ Young Artists Instrumental Program, including Apprentice Conductor
- ☐ Young Artists Piano Program
- ☐ Harp Studies Program
- ☐ Applied Music Program
- ☐ Empire Brass Quintet Symposium

Your audition must include at least three solo works, one of which must be an étude or study written expressly for your instrument. In addition to the solo works, you may also include solo passages from the orchestral repertoire for your instrument (please note: you may not substitute solo passages for one of the three required works). In choosing your pieces for audition, be sure that they demonstrate your technical and musical abilities in both (1) slow, sustained melodic lines that indicate quality of tone, phrasing, intonation and (2) brisk tempi that indicate your technical fluency and articulation. Violin, viola, and cello auditionees must play at least one complete sonata or concerto movement from the Baroque, Classical, Romantic, or Contemporary eras. An accompanist is not necessary, but if you want one, you must provide your own. All applicants will be asked to sight-read at in-person auditions.

Percussion applicants must demonstrate proficiency on timpani, snare drum, and mallet instruments—either marimba, vibes, or xylophone.

An audition for Apprentice Conductor will be arranged only after the required material and application have been reviewed (please refer to Application Information). A one-hour, in-person audition will be

arranged for you. You must complete the requirements described for the Young Artists Instrumental Program for your instrument. In addition, you will be asked to demonstrate score reading at sight by transposing passages at the piano. You will have an exercise in solfeggio and a written examination. You will participate in a discussion of rehearsal procedures and of special problems in Rimsky-Korsakov's *Cappriccio Espagnol*, op. 34—you are asked to bring a copy of the conductor's score of this work with you to your audition. Also bring writing paper, pencils, blank music manuscript paper, and a baton.

Young Vocalists Program
Your audition must demonstrate good English diction, accurate pitch, pleasing tone quality, some knowledge of breath control and a concept of phrasing. A solo song (not "pop" tunes, jazz, or rock) will best show these capabilities, but a folk song well sung will do as well. You will also be asked to sight-read at in-person auditions. You must provide your own accompanist.

In-Person Auditions for All Programs:
To schedule your audition, call the Audition Center two weeks before the date shown on the Audition Schedule on the next page. If you have questions contact:

Boston University Tanglewood Institute
855 Commonwealth Avenue, Room 202-E
Boston, Massachusetts 02215
Telephone: 617/353-3386
(Monday–Friday, 9–5)

Taped Auditions for all Programs:
Follow the above audition instructions for the program to which you are applying. You may use either cassette tape or reel-to-reel tape. Reel-to-reel tape may be monaural or stereo and must be at a speed of 7½ IPS. The tape must be of the best fidelity and carefully recorded.

Begin the tape by announcing "My name is . . . . I am applying for the . . . Program of Boston University Tanglewood Institute. Today's date is . . . . For my audition I will perform . . . . " Please identify each composition by title and composer.

Tapes will not be returned to applicants. Obtain an extra copy if you wish to keep one.

Label your tape: Tanglewood Tape Audition for . . . Program
Your name and return address
Your instrument or voice type

Wrap or place your tape in a container. Enter the same labeling information, "Tanglewood Tape Audition . . .," and return address on the outside of your package.

Mail to: Attention: Dr. Gary L. Zeller, Administrator
Boston University Tanglewood Institute
855 Commonwealth Avenue, Room 202-E
Boston, Massachusetts 02215

You may mail your application form with your tape, or you may submit your application in advance. Both must be received at the above address no later than March 30, 1979. (If you are applying for a scholarship, the deadline is March 16, 1979.)

1979 Audition Centers and Schedule

Arizona

Mesa (greater Phoenix area), January 19, 3:00–5:00 P.M.
Westwood High School Band Room, 945 W. 8th Street
For appointment call Director of Music Education (602/962-7541).

California

Palo Alto (San Francisco area), January 28, 12 noon–6:00 P.M.
Gunn High School, Band Room, 780 Arastradero Road
For appointment call Mrs. Angela Coons (415/493-8178).

San Diego (Southern California area), January 22, 3:00–6:00 P.M.
Clairemont High School Auditorium, 4150 Ute Drive
For appointment call Mr. Edward Marquez, Music Department, Monday through Friday, 9:00 A.M.–3:30 P.M. only (714/273-3100).

Van Nuys (Los Angeles area), January 24, 2:30–5:30 P.M.
U. S. Grant High School Orchestra Room, 13000 Oxnard Street
For appointment call Mr. Miles Neill, Music Director (213/781-1400).

Canada

Edmonton, Alberta, February 6, 2:30–5:00 P.M.
University of Alberta, Fine Arts Building, Room 360, 112th Street at 89th Avenue
For appointment call Department of Music office (403/432-3263).

Montreal, P.Q., January 29, 2:30–6:00 P.M.
McGill University, Faculty of Music, 555 Sherbrooke Street West, Room C-209
For appointment contact Ms. Gisela Depkat, beginning January 23, 6:00–10:00 P.M. only (514/767-5283).

* *Toronto, Ontario,* January 31, 10:30 A.M.–5:30 P.M.
Royal Conservatory of Music, 273 Bloor Street West, Concert Hall
For appointment call Ontario Arts Council (416/961-1660, ext. 36 or 39).

Colorado

Englewood (greater Denver area), February 8, 2:30–6:00 P.M.
Colorado Academy, 3800 S. Pierce
For appointment call Mrs. Steven Pfister, 6:00–10:00 P.M. only (303/750-3832).

Georgia

Atlanta, February 16, 3:30–6:30 P.M.
Crestwood High School, Chorus and Band Room, 8759 Colonial Drive, N.E.
For appointment call John Swiedler, 9:00 A.M.–12 noon (404/992-9627).

Illinois

* *Chicago,* February 15, 10:00 A.M.–5:00 P.M.
American Conservatory of Music, 116 S. Michigan Avenue, 4th Floor, Collins Recital Hall
For appointment call Dr. Joseph Urbinato, MWF, 10:00 A.M.–12:00 noon only (312/935-7918).

Indiana

Indianapolis, February 7, 2:00–6:00 P.M.
Marian College, Music Rooms, 3200 Cold Spring Road
For appointment call Mrs. Dorothy Graham, 3:00–6:00 P.M. only (317/244-1610).

* No percussion equipment (send taped audition).

Kentucky
Louisville, February 10, 1:30–5:30 P.M. (Louisville Youth Symphony players audition during morning rehearsal)
Youth Performing Arts Center, 517 S. 2nd Street
For appointment call Mr. Jeffrey Flaniken, 6:00–10:00 P.M. only (502/425-3575).

Louisiana
New Orleans, February 20, 10:00 A.M.–4:00 P.M.
University of New Orleans, Performing Arts Center, Lakefront, Room 317
For appointment call Music Department office (504/283-0381).

Maryland
Elliott City (greater Baltimore area), February 27, 3:00–7:00 P.M.
Centennial High School, Instrumental/Choral Rooms, 4300 Centennial Lane
For appointment call Miss Linda Lynch, 9:00 A.M.–12:00 noon only (202/638-0046).

Massachusetts
Boston, March 3, 9:00 A.M.–4:00 P.M. Instrumental auditions only
Boston, March 10, 9:00 A.M.–4:00 P.M. Instrumental auditions only
Boston, March 17, 9:00 A.M.–3:00 P.M. Vocal and Instrumental auditions
Boston University School for the Arts, 855 Commonwealth Avenue, Marshall Room
For appointment call Boston University Tanglewood Institute office (617/353-3386).

Michigan
Livonia (greater Detroit area), February 2, 2:30–5:30 P.M.
Stevenson High School, Auditorium, 33500 Six Mile Road
For appointment call Mr. Dick Neal, Band Director (303/261-1250).

Minnesota
Minneapolis, February 16, 2:00–5:00 P.M.
Orchestra Hall, 1111 Nicollet Mall
For appointment call Ms. Mary Beth McCoy (612/371-5651).

Missouri
Kirkwood (greater St. Louis area), February 10 and 11, Saturday, 10:00 A.M.–3:30 P.M., and Sunday, 1:00–3:00 P.M.
Kirkwood High School, Auditorium, 801 West Essex
For appointment call 314/966-5700, ext. 281, or 314/965-0674.

New York
Hicksville (Huntington, Long Island area), March 21 and 22, 3:00–6:00 P.M. each day
Hicksville Senior High School, Band Room, Division Avenue
For appointment call Boston University Tanglewood Institute office (617/353-3386).

**New York City* (Manhattan), March 17 and 18, 9:00 A.M.–6:00 P.M. each day
Carnegie Hall, Suite 852 (studios of Emilia Del Terzo), 154 W. 57th Street
For appointment call Boston University Tanglewood Institute office (617/353-3386).

*No percussion equipment (send taped audition).

Ohio

* *Cincinnati,* February 11, 1:00–5:00 P.M.
College Conservatory of Music, University of Cincinnati, Room 237
For appointment call Mrs. Gail Andrews (513/429-3664 or 426-6263).

Oregon

Portland, January 30, 10:30 A.M.–5:00 P.M.
Community Music Center, 3350 S.E. Francis Street
For appointment call 503/235-8222.

Pennsylvania

* *Pittsburgh,* March 1, 2:00–5:00 P.M.
Heinz Hall, 600 Penn Ave., Rehearsal Room 3
For appointment call Ms. Kathleen Kennedy, 6:00–9:00 P.M. only (412/521-2338).

* *Wallingford* (greater Philadelphia area), March 3 beginning at 2:30, March 4 at 1:00
Wallingford Community Arts Center, 414 Plush Mill Road
For appointment call before 3:00 P.M., Mrs. Suzanne Burke (215/644-5818).

Texas

* *Dallas,* February 25, 1:00–5:00 P.M.
Whittle Music Company, 2733 Oak Lawn
For appointment call Mrs. Linda Garcia, Creative Arts Office, Monday through Friday, 8:00 A.M.–5:00 P.M. (214/358-3463).

Fort Worth, February 26, 4:00–6:00 P.M.
R. L. Paschal High School Auditorium, 3001 Forest Park Blvd.
For appointment call Mr. Robert Taylor, Band Director, Monday through Friday, 8:00 A.M.–2:30 P.M. (817/923-5851).

Houston, February 22, 10:00 A.M.–4:30 P.M.
High School for the Performing Arts, 3517 Austin Street
For appointment call Music Department office (713/522-7811).

Pasadena, February 23, 4:30–6:00 P.M.
Sam Rayburn High School, Instrumental Rooms,
2121 Cherrybrook Lane
For appointment contact Music Department office (713/944-7411).

Virginia

Norfolk, February 13, 2:30–6:00 P.M.
Northside Junior High School Auditorium, 8720 Granby Street
For appointment call Mr. Gregory Barnes after 4:30 P.M. daily (804/461-8834).

Washington

Seattle, February 2, 2:30–6:00 P.M.
Thomson Junior High School, Band Room (Room 117),
13052 Greenwood Avenue North
For appointment call Mr. Egil Smedvig after 3:30 P.M. (206/362-3330).

* *Spokane,* February 1, 1:00–6:00 P.M.
Manito Methodist Church, Sanctuary, South 3220 Grand Boulevard
For appointment call Mrs. B. J. Ruehl (509/624-8745).

* No percussion equipment (send taped audition).

Washington, D.C.
*February 24, 10:00 A.M.–4:00 P.M.
University of the District of Columbia, Mount Vernon Campus, Department of Music, 916 G Street, N.W.
For appointment call Miss Linda Lynch, 9:00 A.M.–12:00 noon only (202/638-0046).

Wisconsin
Milwaukee, February 5, 3:30–6:30 P.M.
Juneau High School Music Room, 6415 W. Mt. Vernon Avenue
For appointment call Milwaukee Public Music Education office (414/475-8173).

*No percussion equipment (send taped audition).

Indian Hill, Boston University's recently acquired facility in Lenox, houses many of the Young Artists and is the scene of numerous concerts.

Dormitory Housing

Dormitories near Tanglewood, including those at the University's newly acquired Indian Hill estate, are provided by the Boston University Tanglewood Institute. For 1979, students in the Young Artists Instrumental Program will live at the nearby Stockbridge School, as will those in the Composition Program and Applied Music students over eighteen. Participants in all other programs will live at Indian Hill, as will Applied Music students under eighteen. Students over eighteen, and students under eighteen who have advance permission from a parent/guardian in a letter addressed to the Boston University Tanglewood Institute, may be allowed to reside off campus. The decision must be made, however, prior to registration at Tanglewood.

Each student accepts total responsibility for participation in all dormitory activities, as well as all other activities. It should be understood that Tanglewood is a center for serious students of music, and not a summer camp; a student's failure to act appropriately can interfere with the work of other students and prevent them from obtaining maximum benefit from the Tanglewood program. Such behavior will result in that student's being suspended or dismissed.

Meals

Breakfast and dinner daily are included in the Dormitory Fee. Menus are planned, taking into account factors of nutrition and appetite, to appeal to the majority of students. Therefore, special dietary requests cannot be fulfilled on an individual basis. There are no cooking facilities available for student use. Lunch may be purchased at Tanglewood and at snack bar facilities at Indian Hill and the Stockbridge School.

Each student who is accepted into a program will receive a Dormitory Application Form. Rooms will be assigned on a first-come, first-served basis. Dormitory fees are listed under each program and in the fee summary on the inside back cover of this brochure.

Outside Housing

Students who have reached age eighteen on or before registration are free to seek housing in the Lenox-Stockbridge area. When written permission from parent/guardian has been received in advance by Boston University Tanglewood Institute, a student under eighteen may be allowed to seek off-campus housing. Please note that the Berkshire area is a summer resort. Private housing is limited and usually expensive. Information on housing facilities in the environs of Tanglewood may be obtained by contacting:

Berkshire Hills Conference
205 West Street
Pittsfield, Massachusetts 01201
Telephone: 413/443-9186

Registration at Tanglewood

Registration will be on Friday, June 22, and Saturday, June 23, 1979, for students in the Young Artists Instrumental Program, Young Artists Vocal Program, Young Artists Composition Program and Applied Music Program.

Participants in the Harp Studies Program will register on Sunday, July 8, 1979.

Participants in the Young Artists Piano Program and the Empire Brass Quintet Symposium will register on Sunday, July 22, 1979.

Unpaid fees must be paid at Registration. Checks and money orders are to be made payable to Boston University Tanglewood Institute.

Medical Facilities at Tanglewood

A small infirmary, with a registered nurse on duty, will be open during regular morning hours on weekdays. The nurse may be consulted on routine medical problems without charge to the student.

In case of a serious medical condition or emergency, a student will be immediately put under the care of a physician, hospital, and/or ambulance service in the Lenox area. The student or parent/guardian is responsible for all charges. There is no medical insurance available at Tanglewood; therefore, if insurance coverage is desired, it should be purchased from an independent agency prior to the student's arrival at Tanglewood.

International Students

The Boston University Tanglewood Institute welcomes inquiries from foreign students. During the 1978 season, students from five foreign countries were enrolled. Foreign applicants should contact the United States Information Agency offices in their capital cities concerning travel grants, visas, etc. At this time there are no Boston University Scholarships available for foreign nationals. The Boston University International Student Office, 775 Commonwealth Avenue, Boston, Massachusetts 02215, will be glad to assist in obtaining the necessary visas.

The University reserves the right in its sole judgment to make changes of any nature in its program, calendar, or academic schedule whenever it is deemed necessary or desirable, including changes in course content, rescheduling of classes with or without extending the academic term, canceling of scheduled classes and other academic activities, and requiring or affording alternatives for scheduled classes or other academic activities, in any such case giving such notice thereof as is reasonably practicable under the circumstances.

Boston University policy prohibits discrimination on the basis of race, color, national or ethnic origin, religion, sex, age, handicap and veteran status. This policy extends to all rights, privileges, programs and activities, including admissions, employment, financial assistance, educational and athletic programs, and is required by Federal Law, including Title IX of the Educational Amendments of 1972, Section 504 of the Rehabilitation Act of 1973, and Vietnam Era Veterans Readjustment Assistance Act of 1974, and the regulations thereunder. Inquiries regarding the application of these laws to Boston University should be addressed to the Affirmative Action Officer, 881 Commonwealth Avenue, Boston, MA 02215 (617/353-4478), or to the Director of the Office of Civil Rights, HEW.

For Information Contact:

Dr. Gary L. Zeller, Administrator
Boston University
Tanglewood Institute
855 Commonwealth Avenue
Boston, MA 02215
617/353-3386

From June 18 to August 19, 1979:
Boston University
Tanglewood Institute
Tanglewood
Lenox, MA 01240
413/637-1430

To Reach Tanglewood:

By Car

From metropolitan New York, Tanglewood is easily reached by way of the Taconic State Parkway or the New York State Thruway. From Boston or Albany, take the Massachusetts Turnpike to Exits 1 or 2.

By Bus

Lenox and Pittsfield are served by the regularly scheduled buses of Greyhound and New England Trailways out of New York City/Albany/Boston. Service is also provided by Bonanza Bus Line out of the Port Authority Terminal in New York City and the Greyhound Terminal in Albany.

By Plane

Command Airways flies New York–Pittsfield daily. There is no air service from Boston to Pittsfield. Command Airways has three flights daily from Kennedy and one flight from LaGuardia. For flight information in New York City, telephone 212/656-5577; in Boston 617/423-5750; in Pittsfield, information at 413/443-0109, reservations at 413/499-0421.

Visitors to Tanglewood

Parents, relatives, and friends who plan to visit students during the summer should make room reservations well in advance of their arrival. During most of the Symphony concert weekends, it is impossible to obtain a last-minute reservation in the environs of Tanglewood. Excellent information about the Berkshires, including a complete listing of guest rooms, inns, and motels, may be obtained by contacting:

Berkshire Hills Conference
205 West Street
Pittsfield, MA 01201
Telephone: 413/443-9186

Neither room reservations nor reservations for concert tickets can be made by Boston University Tanglewood Institute. Tickets for seats in the Music Shed for Boston Symphony Orchestra concerts can be obtained by contacting:

Box Office: Tanglewood
Symphony Hall
Boston, MA 02115
Telephone: 617/266-1492

After June 8, 1979, contact:

Box Office
Tanglewood
Lenox, MA 01240
Telephone: 413/637-1600

During all Boston Symphony concerts, there is a charge for admission to the Tanglewood grounds. For all Berkshire Music Center events, including performances by Boston University Tanglewood Institute ensembles, contributions are requested for the Friends of Music at Tanglewood.

The Berkshire Music Center Fellowship Program and Tanglewood Seminars

For experienced performers who have completed most of their formal training and who are at least eighteen years old, the *Fellowship Program* provides an opportunity to participate in a demanding schedule of study and public performance. The 140 Fellows include instrumentalists, singers, composers, and conductors, all selected through highly competitive auditions. Each summer instrumentalists in the Fellowship Program perform in orchestra concerts directed by Seiji Ozawa, Gunther Schuller, Leonard Bernstein, and other guest conductors from the Berkshire Festival, as well as by the young conductors enrolled in the Program. Coached by Boston Symphony Orchestra members, instrumentalists perform in numerous chamber music concerts as well, and, with the singers and conductors, participate in Tanglewood's annual Festival of Contemporary Music (August 4–9, 1979). Singers in the Fellowship Program work with Phyllis Curtin and other vocal music faculty in preparing performances of works from the song and vocal chamber music literature. The eight Fellows in Composition work independently, under the guidance of Mr. Schuller and Theodore Antoniou; works by each composer are performed by Fellows at the Composers' Forums. The *Tanglewood Seminars* include the Phyllis Curtin Seminar for Singers (Master Classes with Miss Curtin and intensive instruction in solfège, languages, diction, and repertoire), the Listening and Analysis Seminar (meetings with noted musicologists and performers for discussion and analysis of selected Berkshire Festival repertoire), and the Seminar for Conductors (intensive instruction for a limited number of young conductors).

The Berkshire Music Center publishes a brochure and an audition schedule for the Fellowship Program and the Tanglewood Seminars. Complete information may be obtained by calling or writing to the offices of the *Berkshire Music Center, Symphony Hall, Boston, MA 02115; telephone 617/266-5241.*

Roger Voisin conducting a Brass Ensemble rehearsal in the Theater at Indian Hill.

Boston University Tanglewood Institute Faculty

During the last thirteen years, Boston University Tanglewood Institute has offered instruction under members of the Boston University School of Music faculty and the Boston Symphony Orchestra. Instructors who have participated in the Boston University Tanglewood Institute program are listed below. The teaching staff is supplemented to meet each season's requirements.

Strings:
*Cecylia Arzewski, violin
*Shiela Fiekowsky, violin
*Gerald Gelbloom, violin
*Max Hobart, violin
*Ronald Knudsen, violin
*Ikuko Mizuno, violin
*Leo Panasevich, violin
*Roger Shermont, violin, chamber music
*Joseph Silverstein, violin
*Marylou Speaker, violin
*Vyacheslav Uritsky, violin
*Max Winder, violin
*Victor Yampolsky, violin
*Bernard Kadinoff, viola
*Joseph Pietropaolo, viola
*Michael Zaretsky, viola
*Ronald Feldman, cello
*Jonathan Miller, cello
*Mischa Nieland, cello
*Robert Ripley, cello
*Leslie Martin, string bass
*Henry Portnoi, string bass
*William Rhein, string bass
*Lawrence Wolfe, string bass
*Betty Benthin, chamber music
*Burton Fine, chamber music
William Kroll, chamber music
*Eugene Lehner, chamber music

Woodwinds:
*Doriot A. Dwyer, flute
*Paul Fried, flute
*James Pappoutsakis, flute
*Pasquale Cardillo, clarinet
*Felix Viscuglia, clarinet
*Ralph Gomberg, oboe
*Wayne Rapier, oboe
*John Holmes, oboe
*Richard Plaster, bassoon
*Matthew Ruggiero, bassoon

Brass:
*Armando Ghitalla, trumpet
Charles A. Lewis, Jr., trumpet
*Rolf Smedvig, trumpet
*Roger Voisin, trumpet
*Charles Kavalovski, French horn
*Richard Mackey, French horn
*David Ohanian, French horn
*Harry Shapiro, French horn
*Charles Yancich, French horn
*Ronald Barron, trombone
*Norman Bolter, trombone
*Gordon Hallberg, trombone/tuba
Samuel Pilafian, tuba

Percussion:
*Thomas Gauger
*Charles Smith

Harp:
Lucile Lawrence

Piano:
*Betty Benthin
Maria Clodes
John Swiedler

Voice:
Mary Davenport, contralto
Robert Gartside, tenor
Mac Morgan, baritone
Wilma O. Thompson, mezzo
Allen Rogers, vocal coaching

Composition:
Maurice Wright

Musical Organizations:
*Victor Yampolsky, orchestra
Leonard Atherton, chorus
*Leslie Martin, string bass ensemble
*Thomas Gauger, percussion ensemble
*Roger Voisin, brass ensemble

Empire Brass Quintet in Residence
Charles A. Lewis, Jr., trumpet
*Rolf Smedvig, trumpet
*David Ohanian, French horn
*Norman Bolter, trombone
Samuel Pilafian, tuba

photo credits:
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*Member/former member of Boston Symphony Orchestra.

Fee Summary

Young Artists Instrumental Program (eight weeks)	
*Application Fee (must be attached to application)	$ 10.00
Tuition	$700.00
*Dormitory Room Reservation Fee	$ 30.00
Dormitory (includes room, weekly linens, breakfast and dinner daily)	$610.00
*Registration/Activities Fee	$ 35.00
Young Artists Vocal Program (four weeks)	
*Application Fee (must be attached to application)	$ 10.00
Tuition	$400.00
*Dormitory Room Reservation Fee	$ 30.00
Dormitory (Includes room, weekly linens, breakfast and dinner daily)	$335.00
*Registration/Activities Fee	$ 35.00
Young Artists Piano Program (four weeks)	
*Application Fee (must be attached to application)	$ 10.00
Tuition	$400.00
*Dormitory Room Reservation Fee	$ 30.00
Dormitory (includes room, weekly linens, breakfast and dinner daily)	$335.00
*Registration/Activities Fee	$ 35.00
Young Artists Composition Program	
*Application Fee (must be attached to application)	$ 10.00
Tuition	$650.00
*Dormitory Room Reservation Fee	$ 30.00
*Dormitory (includes room, weekly linens, breakfast and dinner daily)	$610.00
*Registration/Activities Fee	$ 35.00
Empire Brass Quintet Symposium	
*Application Fee	$ 10.00
Tuition	$400.00
*Dormitory Room Reservation Fee	$ 30.00
Dormitory (includes room, weekly linens, breakfast and dinner daily)	$335.00
*Registration/Activities Fee	$ 35.00
Harp Studies Program (six weeks)	
*Application Fee (must be attached to application)	$ 10.00
Tuition	$500.00
*Dormitory Room Reservation Fee	$ 30.00
Dormitory (includes room, weekly linens, breakfast and dinner daily)	$475.00
*Registration/Activities Fee	$ 35.00
Applied Music Program (eight weeks)	
*Application Fee (must be attached to application)	$ 10.00
Tuition	$550.00
*Dormitory Room Reservation Fee	$ 30.00
Dormitory (includes room, weekly linens, breakfast and dinner daily)	$610.00
*Registration/Activities Fee	$ 35.00

*Fee is neither refundable nor creditable to any other charge.

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  Age_____ Instrument_____
- ☐ Young Artists Piano Program
  Age_____
- ☐ Applied Music Program
  Instrument_____
- ☐ Young Artists Vocal Program
  Age_____ Voice Type_____
- ☐ Young Artists Composition Program
  Age_____
- ☐ Empire Brass Quintet
  Symposium
  Instrument_____
- ☐ Harp Studies Program

Name_____

Address_____

City_____ State_____ Zip Code_____

Symphony Hall
Boston, Ma 02115

TANGLEWOOD

Situated in the midst of the magnificent Berkshire Mountains, Tanglewood has been the summer home of the Boston Symphony Orchestra since 1936. Tanglewood is nine weeks of stunning concerts by Seiji Ozawa and the Boston Symphony and many of the world's foremost soloists and guest conductors.

It is America's pre-eminent symphonic festival, attracting hundreds of thousands of music lovers each summer.

Easily accessible to New York and Boston, Tanglewood's 210 acres of unspoiled scenic beauty are perfectly suited to pre-concert picnicking. The surrounding area is dotted with superb restaurants and historic country inns.

*The Boston Symphony Orchestra is pleased to present The New York Philharmonic, Zubin Mehta, music director, at Tanglewood on August 24, 25 & 26. The BSO will be on a tour of European music festivals during this period.

BERKSHIRE MUSIC CENTER CONCERTS

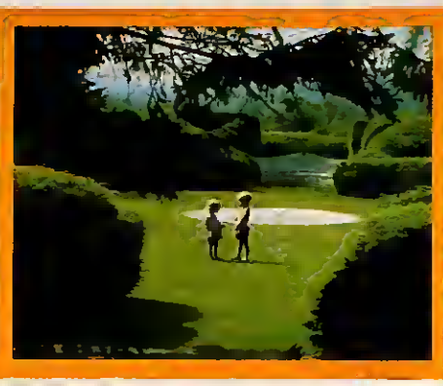
The best young performing artists spend their summers at Tanglewood, playing a full schedule of concerts sponsored by the Boston Symphony's Berkshire Music Center. The artistic director of the BMC is the renowned conductor and composer, Gunther Schuller. The Berkshire Music Center also presents concerts by performers of the Boston University Tanglewood Institute.

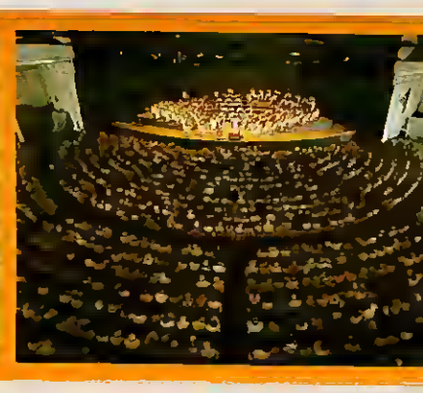
Beginning July 1st there are some twenty-four scheduled: every Sunday at 10:00 a.m. and 8:30 p.m., every Monday and Wednesday at 8:30 p.m., and every Saturday at 2:30 p.m. Unreserved seats are available on the day of the performances for a contribution of $3.00.

The Berkshire Music Center, in collaboration with the Fromm Foundation at Harvard, presents the week long Festival of Contemporary Music from August 4 to 9. The Festival presents performances of major new works, many of them specially commissioned for Tanglewood.

†**FRIENDS EVENTS**: Being a Friend of Music at Tanglewood means many special music privileges, including the opportunity to attend all Berkshire Music Center performances for free. You may become a Friend for as little as $25. For information, write to: Development Office, Symphony Hall, Boston, Ma. 02115.

The Bell System, in association with New England Telephone, is a major corporate contributor to the Boston Symphony Orchestra at Tanglewood, as part of the BELL SYSTEM AMERICAN ORCHESTRAS ON TOUR program.





THE BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA Music Director

All Boston Symphony concerts take place in the Shed. All programs subject to change.

THURSDAY	FRIDAY	SATURDAY	SUNDAY
JUNE 28 at 8:30 PM Theatre Concert Hall VERMEER STRING QUARTET HAROLD WRIGHT, clarinetist MOZART String Quartet DEBUSSY String Quartet BRAHMS Quintet for Clarinet and Strings, op. 115	**JUNE 29 at 8:30 PM** Theatre Concert Hall BOSTON SYMPHONY CHAMBER PLAYERS VERMEER STRING QUARTET GILBERT KALISH, pianist MOZART Quintet for Horn and Strings, K. 407 RAVEL Trio for Violin, Cello and Piano BRAHMS Sextet for Strings, op. 36	**JUNE 30 at 8:30 PM** Theatre Concert Hall BOSTON SYMPHONY CHAMBER PLAYERS GILBERT KALISH, pianist MOZART Quartet for Flute and Strings, K. 285 POULENC Trio for Oboe, Bassoon and Piano BRAHMS Quintet for Piano and Strings, op. 34	**JULY 1 at 2:30 PM** BERKSHIRE MUSIC CENTER ORCHESTRA *opening concert* GUNTHER SCHULLER, conductor DELIUS Over the Hills and Far Away BEETHOVEN Symphony No. 7 in F, Op. 93 RAVEL Valses nobles et sentimentales RACHMANINOFF Isle of the Dead Op. 29 †Friends event
JULY 5 at 8:30 PM Theatre Concert Hall BAROQUE MUSIC RECITAL FROM ASTON MAGNA Albert Fuller, artistic director Instrumental works of J.S. Bach and songs of Purcell	**JULY 6 at 7:00 PM** Prelude MEMBERS OF THE BSO TCHAIKOVSKY Sextet, Op 70, "Souvenir de Florence" **at 9:00 PM** BOSTON SYMPHONY ORCHESTRA EUGENE ORMANDY, conductor Joseph Silverstein, violinist BRAHMS Violin Concerto in D Symphony No. 2 in D	**JULY 7 at 10:30 AM** Open Rehearsal **at 8:30 PM** BOSTON SYMPHONY ORCHESTRA EUGENE ORMANDY, conductor TCHAIKOVSKY Romeo and Juliet The Nutcracker Suite, op. 71A Symphony No. 5 in e	**JULY 8 at 2:30 PM** BOSTON SYMPHONY ORCHESTRA RAYMOND LEPPARD, conductor J.S. BACH Suite No. 1 in C for Orchestra Brandenburg Concerto No. 3 in G Brandenburg Concerto No. 5 in D Suite No. 3 in D for Orchestra
JULY 12 at 8:30 PM Theatre Concert Hall PINCHAS ZUKERMAN, violinist MARC NEIKRUG, pianist Music of Mozart, Schumann and Franck	**JULY 13 at 7:00 PM** Prelude GENNADY ROZHDESTVENSKY and VICTORIA POSTNIKOVA, duo-pianists **at 9:00 PM** BOSTON SYMPHONY ORCHESTRA GENNADY ROZHDESTVENSKY, conductor Pinchas Zukerman, violinist SCHUBERT Overture in C "In the Italian Style" BARTÓK Violin Concerto No. 2 (1938) BRAHMS Hungarian Dances	**JULY 14 at 10:30 AM** Open Rehearsal **at 8:30 PM** BOSTON SYMPHONY ORCHESTRA NIKLAUS WYSS, conductor Reri Grist, soprano MOZART Overture "Titus" "Alcandro, lo confesso", Concert aria, K. 294 BERG Lulu: "Lied der Lulu" MAHLER Symphony No. 10 in F sndrp	**JULY 15 at 2:30 PM** BOSTON SYMPHONY ORCHESTRA GENNADY ROZHDESTVENSKY, conductor Victoria Postnikova, pianist MOZART Symphony No. 24 in B flat, K. 182 MOZART Piano Concerto No. 12 in A, K. 414 J. STRAUSS, Jr. Selections
JULY 19 at 8:30 PM Theatre Concert Hall JESSYE NORMAN, soprano Lieder recital	**JULY 20 at 7:00 PM** Prelude GILBERT KALISH, pianist Music of Haydn **at 9:00 PM** BOSTON SYMPHONY ORCHESTRA KLAUS TENNSTEDT, conductor MOZART Symphony No. 39 in E flat, K. 543 HAYDN Sinfonia concertante in B flat for Oboe, Bassoon, Violin and Cello Symphony No. 45 in f sndrp, "Farewell"	**JULY 21 at 10:30 AM** Open Rehearsal **at 8:30 PM** BOSTON SYMPHONY ORCHESTRA KLAUS TENNSTEDT, conductor Jessye Norman, soprano WAGNER Siegfried Idyll Tannhauser: Overture and Venusberg Music; Allmachtige Jungfrau; Dich, teure Halle Tristan: Prelude and Liebestod Die Meistersinger: Overture	**JULY 22 at 2:30 PM** BOSTON SYMPHONY ORCHESTRA KOUSSEVITSKY MEMORIAL CONCERT LEONARD BERNSTEIN, conductor Phyllis Bryn-Julson, soprano; Rosalind Elias, mezzo-soprano; Kenneth Riegel, tenor; John Cheek, bass; Tanglewood Festival Chorus, John Oliver, conductor HAYDN Mass No. 10 in B flat, "Theresien-Messe" SHOSTAKOVICH Symphony No. 5

THURSDAY	FRIDAY	SATURDAY	SUNDAY
JULY 26 at 8:30 PM Theatre Concert Hall CHRISTOPH ESCHENBACH and JUSTUS FRANTZ, duo-pianists Music by Mozart for two pianos/four hands	**JULY 27 at 7:00 PM** Prelude MEMBERS OF THE BSO MOZART Serenade, K. 388 **at 9:00 PM** BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA, conductor Andre Watts, pianist BEETHOVEN Leonore Overture No. 1 Piano Concerto No. 4 in G Symphony No. 4 in B flat	**JULY 28 at 10:30 AM** Open Rehearsal **at 8:30 PM** BOSTON SYMPHONY ORCHESTRA CHRISTOPH ESCHENBACH, conductor and pianist Justus Frantz, pianist MOZART Symphony No. 34 in C, K. 338 Concerto No. 10 in E flat for two pianos, K. 365 Symphony No. 38 in D, K. 504, "Prague"	**JULY 29 at 2:30 PM** BOSTON SYMPHONY ORCHESTRA LEONARD BERNSTEIN, conductor MAHLER Symphony No. 9 in D
AUGUST 2 at 8:30 PM Theatre Concert Hall JOSEPH SILVERSTEIN, violinist Solo violin music of J.S. Bach, Pisendel, Ysaÿe and Bartók	**AUGUST 3 at 7:00 PM** Prelude ARTISTS FROM THE PEOPLE'S REPUBLIC OF CHINA **at 9:00 PM** BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA, conductor BSO CONCERT–MUSIC FROM THE PEOPLE'S REPUBLIC OF CHINA	**AUGUST 4 at 10:30 AM** Open Rehearsal **at 8:30 PM** BOSTON SYMPHONY ORCHESTRA and BERKSHIRE MUSIC CENTER ORCHESTRA SEIJI OZAWA and GUNTHER SCHULLER, conductors SCHULLER Deal (BSO and BMCO) TCHAIKOVSKY Symphony No. 6 in B minor, "Pathetique" (BSO, Seiji Ozawa)	**AUGUST 5 at 2:30 PM** BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA, conductor Harold Wright, clarinetist MOZART Overture, "Marriage of Figaro" Clarinet Concerto in A, K. 622 STRAUSS Ein Heldenleben
AUGUST 9 at 8:30 PM BERKSHIRE MUSIC CENTER ORCHESTRA GUNTHER SCHULLER, conductor *Final concert of the Festival of Contemporary Music* VARÈSE Amériques STOCKHAUSEN Hymnen †Friends event	**AUGUST 10 at 7:00 PM** Prelude TANGLEWOOD FESTIVAL CHORUS John Oliver, conductor To include works of Poulenc and Bartok **at 9:00 PM** BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA, conductor Peter Serkin, pianist Tanglewood Festival Chorus BARTÓK The Miraculous Mandarin BRAHMS Piano Concerto No. 2 in B flat	**AUGUST 11 at 10:30 AM** Open Rehearsal **at 8:30 PM** BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA, conductor Tanglewood Festival Chorus, John Oliver, conductor BARTÓK Music for Strings, Percussion and Celesta RAVEL Daphnis and Chloe (complete)	**AUGUST 12 at 2:30 PM** BOSTON SYMPHONY ORCHESTRA KAZUHIRO KOIZUMI, conductor Jean-Pierre Rampal, flutist GLINKA Overture "Russian and Ludmila" KHACHATURIAN Flute Concerto BARTÓK Dance Suite LISZT Les Préludes
AUGUST 16 at 8:30 PM Theatre Concert Hall CONCORD STRING QUARTET All Beethoven Program	**AUGUST 17** TANGLEWOOD ON PARADE (Afternoon events beginning at 2 pm) Gala concert at 9 pm BOSTON SYMPHONY ORCHESTRA and BERKSHIRE MUSIC CENTER ORCHESTRA SEIJI OZAWA, GUNTHER SCHULLER, ARTHUR FIEDLER, conductors Program to include: RESPIGHI Fountains of Rome TCHAIKOVSKY 1812, Ouverture Solennelle	**AUGUST 18 at 10:30 AM** Open Rehearsal **at 9:00 PM** BOSTON SYMPHONY ORCHESTRA JOSEPH SILVERSTEIN, conductor Malcolm Frager, pianist MENDELSSOHN Excerpts from "Midsummer Night's Dream" Capriccio brillant Op. 22 CHOPIN Andante spianato and Grande Polonaise, Op. 22 BARTÓK Concerto for Orchestra	**AUGUST 19 at 2:30 PM** BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA, conductor Julia Varady, mezzo-soprano; Kenneth Riegel, tenor; Paul Plishka, baritone; Douglas Lawrence, bass; Tanglewood Festival Chorus, John Oliver, conductor; Boston Boys Choir, Theodore Mariet, conductor BERLIOZ The Damnation of Faust
AUGUST 23 at 8:30 PM Theatre Concert Hall Malcolm Frager, pianist Music by Mozart, Beethoven, Schumann, Brahms and Liszt	***AUGUST 24 at 7:00 PM** Prelude MEMBERS OF THE NEW YORK PHILHARMONIC **at 9:00 PM** NEW YORK PHILHARMONIC ZUBIN MEHTA, conductor Montserrat Caballe, soprano SCHUBERT Symphony No. 5 in B flat R. STRAUSS Four Last Songs SCHUBERT Symphony No. 8 in b R. STRAUSS Final Scene from "Salome"	***AUGUST 25 at 10:30 AM** Open Rehearsal **at 8:30 PM** NEW YORK PHILHARMONIC ZUBIN MEHTA, conductor MOZART Symphony No. 40 in g MAHLER Symphony No. 5 in c sndrp	***AUGUST 26 at 2:30 PM** NEW YORK PHILHARMONIC ZUBIN MEHTA, conductor Leona Mitchell, soprano; Jennifer Jones, mezzo-soprano; Seth McCoy, tenor; Paul Plishka, baritone; Tanglewood Festival Chorus, John Oliver, conductor BEETHOVEN Symphony No. 9 in d

TRAVEL INFORMATION

BY CAR: From metropolitan New York, Tanglewood is easily reached by way of the Taconic State Parkway or New York Thruway. From Boston, take the Massachusetts Turnpike to Exit 1 or 2. Tanglewood is listed in all major travel guides to New England, and ample free parking is available.

BY BUS: Special direct excursion service for all Sunday concerts is offered by Peter Pan Bus Lines from Boston, Natick, Worcester and Springfield. Buses arrive one hour before, and depart for their home city one half-hour after the concert. For information call Peter Pan Bus Lines: Boston (617) 482-6620; Natick (617 653-5660; Worcester (617) 754-2611; Springfield (413) 781-2900. Lenox and Pittsfield are also served by the regularly scheduled buses of Bonanza Bus Lines and Greyhound. Bus tours to Tanglewood originate weekdays and weekends, with special mid-week, weekend and 6 day Berkshire tours offered by: Bliss Tours (212) 592-6020; Casser Tours (212) 730-2600; Parker Tours (212) 581-1234.

BY PLANE: Command Airways flies New York-Pittsfield daily. For information in Boston phone (617) 423-5750; in Pittsfield (413) 443-0109; in New York (212) 656-5577.

FOR INFORMATION ON HOTELS, museums and recreational facilities, please write to: Berkshire Hills Conference, 205 West St., Pittsfield, Ma. 01201.

POPULAR ARTISTS: Tanglewood's series of concerts by popular artists will be announced at a later date.

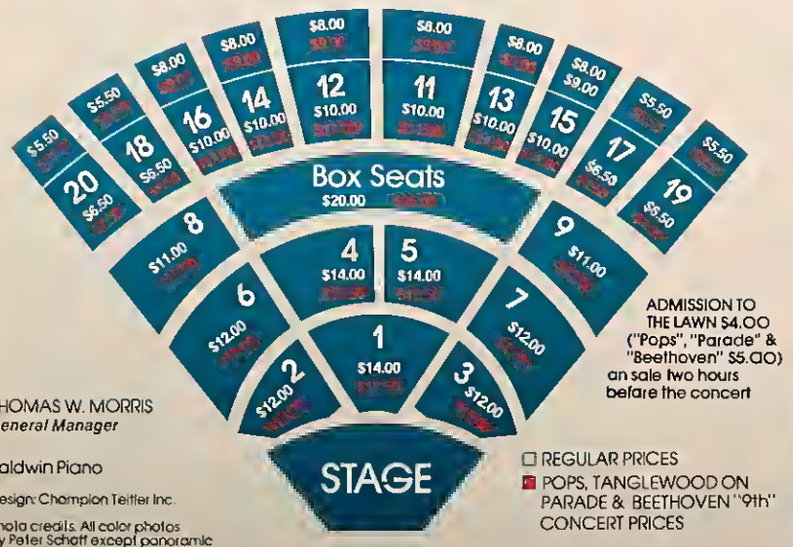
POPS AT TANGLEWOOD: The annual Boston Pops concert at Tanglewood, Arthur Fiedler conducting, will take place on Tuesday, July 31, at 8:30 p.m. The performance is a benefit for the musicians pension fund.

***TANGLEWOOD ON PARADE** on Friday August 17 is an all-day festival beginning at 2 p.m. Its climax is a 9 p.m. concert featuring the combined orchestras of the Boston Symphony and Berkshire Music Center in a performance of Tchaikovsky's 1812 Overture with cannons and fireworks. Seiji Ozawa, Gunther Schuller and Arthur Fiedler will conduct.

PRELUDES are short concerts that precede Friday evening orchestra performances featuring members of the Boston Symphony and guest soloists. Admission is free to Friday evening ticket holders.

OPEN REHEARSALS are informal run-throughs of Boston Symphony performances on Saturday mornings at 10:30 a.m. General admission, available on the day of the rehearsal, is $3.50.

SHED SEATING PLAN



ADMISSION TO THE LAWN $4.00 ("Pops", "Parade" & "Beethoven" $5.00) on sale two hours before the concert

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THEATER CONCERT HALL SEATING PLAN

ADMISSION TO LAWN $3.00 on sale two hours before the concert

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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

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Please complete the ticket order form.

To assure prompt and accurate delivery of your tickets, please enclose a business size stamped, self-addressed envelope.

Make checks payable to the Boston Symphony Orchestra.

In the event that the box office is unable to fill your request for specific locations/prices, you will receive the closest alternative available and any necessary refund.

Mail ticket form, envelope and check to:

UNTIL JUNE 6, Festival Ticket Office, Symphony Hall, Boston, Massachusetts 02115 Phone: (617) 266-1492.

AFTER JUNE 6, Festival Ticket Office, Tanglewood, Lenox, Massachusetts 01240 Phone: (413) 637-1940.

Tickets are also available through all TICKETON outlets.

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DATE (S)	PREFERRED SECTION NUMBER	PRICE	NO. OF TICKETS	TOTAL
*AUGUST 1 POPS AT TANGLEWOOD				
*AUGUST 25 TANGLEWOOD ON PARADE				
*AUGUST 26 BEETHOVEN 9th CONCERT				

* SPECIAL PRICES FOR "POPS", "PARADE" & "BEETHOVEN": $25.00, 17.50, 15.00, 13.00, 11.00, 9.00, 7.50, 6.50

THEATER CONCERT HALL–PRICES: $7.00, 5.00

DATE (S)	PREFERRED SECTION NUMBER	PRICE	NO. OF TICKETS	TOTAL

TANGLEWOOD '79 IS AN ILLUSTRIOUS ARRAY OF GREAT PROGRAMS, CONDUCTORS & SOLOISTS:

OZAWA & BERNSTEIN, CABALLE, CONCORD STRING QUARTET, ESCHENBACH, FRAGER, FRANTZ, KOIZUMI, LEPPARD, MEHTA, NORMAN, ORMANDY, POSTNIKOVA, RAMPAL, ROZHDESTVENSKY, SCHULLER, SERKIN, SILVERSTEIN, TENNSTEDT, VERMEER STRING QUARTET, WATTS, WYSS & ZUKERMAN!

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TANGLEWOOD
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Tanglewood

Festival of contemporary music

sponsored by the
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in cooperation with the
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at Harvard

4-9 August
1979

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publishes the following composers:

Girolamo Arrigo*
Jean Barraqué*
Bruno Bartolozzi*
Arrigo Benvenuti*
Eubie Blake
Ran Blake
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Sylvano Bussotti*
John Carisi
Mario Castelnuovo-Tedesco*
Robert DiDomenica
Lucia Dlugoszewski
Dennis Eberhard
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Jimmy Giuffre
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Oliver Knussen
David Koblitz
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Gunther Schuller
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Alec Wilder

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Festival of Contemporary Music
presented in cooperation with
The Fromm Music Foundation at Harvard

Fellowship Program
Contemporary Music Activities

Gunther Schuller, *Director*
Theodore Antoniou, *Assistant Director*
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Paul Zukofsky,
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The Berkshire Music Center
is maintained for advanced study in music.
Sponsored by the
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Festival of Contemporary Music

The Composer in the Performer's World

We hear so often that performers and composers have become alienated from each other or that performers have become alienated from contemporary music. I think that what has really been happening is that "brand-name" performers and their followers among young concert artists are becoming alienated from music. Not only contemporary music. All music.

What we used to characterize as "the music business" has become a performance industry. The media-led cult of personality has played a large part in this development. It is the performer's face on the cover of *Time* magazine. And so it follows that music is viewed as an extension of the personality of the performer. It should not be surprising that performers and conductors start looking at things this way, too, that they start thinking of musical works as vehicles for their ego trips.

Of course, artists have always had a good deal of ego strength. But it is one thing to identify with the composer, to feel that you achieve greatness as an interpreter insofar as you realize the composer's intentions. It's something else again to see a musical work primarily as a vehicle for your performance. The difference is the difference between character and personality.

When personality is king, then being successful simply means having a reputation as a winner. Our most successful conductors and performers are the only ones who have the power to effect change —to expand and enrich our musical culture by adding to the repertory. Unfortunately, they do not view success as something that carries with it a sense of cultural responsibility.

We must not forget that the stakes are high in the performance industry. There is much fame and money to be earned, and there is tremendous competition for both. Performers no longer pit themselves against a musical task. Instead, they pit themselves against other performers. Because of this, the musical works themselves must be familiar. Viewed this way, musical works are like the figure eight and the other school figures used in ice skating competitions. They are played less because they are interesting in themselves than because they provide a way to rank the performers.

What happens to composers living in a world where works of music have lost their value? Where the music of the past lies in bondage to performance? Where most of the music of the present dies in the first performance, if it is performed at all?

Ned Rorem once wrote that "Doers and makers move in quite separate . . . orbits. Players face out, composers, in." I'm sure that this is true. As I have suggested, many players face out—toward the public and away from music. But it is equally true that composers face in—away from the public and toward their own world of music.

Composers do not choose isolation, but rather have it thrust upon them. If our composers have often preferred not to view their musical offerings as vehicles of emotional communication, one reason may be the one that painter Robert Motherwell has suggested: that as members of our society as a whole, composers, along with other artists, have

shared in that society's decreasing capacity for giving and receiving passion.

If our composers have allowed the cerebral structure of their music to be dominant, they may have done so partly because as members of university communities, they live in an environment where intellect is valued highly.

If our composers have increasingly become composers' composers rather than creators for the public at large, they have often done so because their colleagues seem to be the only people who are still excited about music as an ongoing art form.

Varèse once said, "Contrary to general belief, an artist is never ahead of his time, but most people are far behind theirs." Varèse's comment was recently echoed by Andrew Porter, writing in *The New Yorker*: "To the charge that many composers are out of touch with the public can be added another: that the public is out of touch with many of its best composers."

The point here is that the public is out of touch not just with advanced musical experimentation; that could be expected in any era. No, the public and most performers are out of touch with the twentieth-century classics—works of proven substance and great beauty. With twenty years yet to go, our century has already produced a body of music that would be the pride of any century. I can easily name twelve great twentieth-century masters from among composers who are already dead—Debussy, Mahler, Strauss, Ravel, Stravinsky, Bartók, Schoenberg, Berg, Weben, Varèse, Ives, Hindemith. As I live in a society that believes that only dead composers are good composers, I will not even attempt to name the important composers who are still living.

I am convinced that our century will eventually prove to be one of the great musical centuries. Our choices as performers and listeners seem to me to be equally clear. Either we award ourselves the privilege of coming to know the great musical creations of our own century, or we leave these works to be discovered by future generations.

—Paul Fromm, *Director*
Fromm Music Foundation at Harvard

References furnished on request

Aspen Music School and Festival
Dickran Atamian
Burt Bacharach
David Bar-Illan
Berkshire Music Center and Festival
Leonard Bernstein
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
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Festival of Contemporary Music

Contemporary Music at Tanglewood

New music—whether the fashionable name is 'contemporary' music or 'avant-garde' music—has been a central concern of the Berkshire Music Center since its inception. Koussevitzky saw to that, and from the early days of Tanglewood under the leadership of Aaron Copland to the present, a wide range of twentieth-century literature, from 'established classics' to the 'newest' innovations, has been a consistent feature of the Tanglewood experience. There is hardly a major or lesser composer whose music hasn't been performed at Tanglewood, who hasn't studied here or taught here. The list of Tanglewood composer/alumni is a *Who's Who*—American and international—of twentieth-century music.

Young composers of advanced accomplishments come here to study privately with the composer-in-residence (Ralph Shapey in 1979) or with myself. In addition various guest composers hold forth, three times a week, at seminars designed to complement and amplify the private studies. This year's guests are Olly Wilson, William T. McKinley, Paul Zukofsky, as well as regular faculty members Theodore Antoniou, Ralph Shapey and Yehudi Wyner. Each student composer in the Fellowship Program also has a work performed at the Composers Forum concerts, played by members of the Berkshire Music Center's Instrumental Fellowship Program, prepared under the supervision of myself and Mr. Antoniou.

The Festival

The Festival of Contemporary Music was initiated in 1963 and has enjoyed to this day the generous support of the Fromm Music Foundation. The Festival has become an annual institution within the framework of the larger Berkshire Festival at Tanglewood.

The Contemporary Festival serves two primary purposes. Obviously one of its goals is to present annually as broad a cross-section of new works—orchestral and chamber—as six days of concerts will permit. Equally important as a guiding principle is the notion that the young performers who come to Tanglewood to study and learn shall have a significant contact with the new music of their generation and of the recent past. For many of them it turns out to be their first contact and many a proponent of new music has had his or her first experiences with such repertory here at Tanglewood. We see new music, whatever its persuasion, not as something cut off from the literature of the past and segregated from ordinary professional life, but as part of the ongoing continuum of musical history and as an integral part of a musician's commitment to his art and his profession.

The Festival does not claim to be all-inclusive or all-permissive but attempts, along with the annual commissions to young composers already established in their field, a wide sampling of contemporary music in a variety of styles and concepts, ranging from young 'unknowns' to well-established twentieth-century masters.

The Festival's success owes much each year to the talent, indefatigable energy, dedication, and commitment of Theodore Antoniou, Assistant Director of Contemporary Music Activities at the Berkshire Music Center.

—Gunther Schuller, *Artistic Director*
Berkshire Music Center

Festival of Contemporary Music
Saturday, 4 August 1979 at 2:30
Theatre-Concert Hall, Tanglewood
Members of the Berkshire Music Center Fellowship Program

ELLEN TAAFFE ZWILICH — *Clarino Quartet* (1977)

Maestoso—Allegro vivo
Largo
Veloce

Harry McTerry, conductor

OLLY WILSON — *Piano Trio* (1978)

Introduction
Trio
Postlude

JOAN TOWER — *Breakfast Rhythms I and II* (1975)

Yehudi Wyner, conductor

INTERMISSION

RALPH SHAPEY — *Dimensions* for soprano and twenty-three instruments (1960)†

♩ = 44
♩ = 48
♩ = 40

conducted by the composer
Yvette Vanterpool, soprano

The Festival of Contemporary Music continues on tonight's Berkshire Festival concert with the American premiere of Gunther Schuller's *Deaï* with the Boston Symphony and Berkshire Music Center Orchestras, Seiji Ozawa, Gunther Schuller, and Joseph Silverstein conducting.

†Fromm Foundation commission

Baldwin piano

Festival of Contemporary Music
Sunday, 5 August 1979 at 8:30
Theatre-Concert Hall, Tanglewood
Members of the Berkshire Music Center Fellowship Program

URSULA MAMLOK — *Sextet* (1977)

With fluctuating tension
Very calm
Light and airy

Carl Roskott, conductor

BEN WEBER — *Consort of Winds* (1976)

Moderato
Andante molto
Lento serioso

GUNDARIS PONÉ — *Diletti Dialettici* (1973)

Cadenza di Gran Maniera
Polyphonie johantonesque
Presto sur "Ton chien, a-t-il déjà pissé?"
Elegia delle campane basse
Espressivo fiammeggiante avec deux portraits
Fantasia sul RE (americano)
Scherzo delirando und Bürgertotenwalzer
La grande ДО СВИДАНИЯ

Gunther Schuller, conductor

INTERMISSION

JOLYON BRETTINGHAM SMITH — *The Ruins of Time* (1974)*

Israel Edelson, conductor

SHEILA SILVER — *Canto* for baritone and chamber ensemble (1979)†
(Text: *Canto XXXIX* by Ezra Pound)

Theodore Antoniou, conductor
David Hamilton, baritone

*American premiere
†Commissioned by the Berkshire Center in cooperation with the Fromm Music Foundation at Harvard. First performance.

Baldwin piano

Festival of Contemporary Music
Monday, 6 August 1979 at 8:30
Theatre-Concert Hall, Tanglewood

Martha Babcock, cello
Emanuel Borok, violin
Jules Eskin, cello
Burton Fine, viola
Gilbert Kalish, piano
Vyacheslav Uritsky, violin
Yehudi Wyner, piano

Memorial Concert for Benjamin Britten and Dimitri Shostakovich

SHOSTAKOVICH — from *Twenty-four Preludes,* Opus 34 (1932-33)

II. Allegretto
V. Allegro vivace
VI. Allegretto
VII. Andante
X. Moderato non troppo
XIV. Adagio
XV. Allegretto
XVI. Andantino
XVII. Largo
XII. Allegro non troppo
XXII. Adagio
XXIV. Allegretto

MR. KALISH

BRITTEN — *Sonata for Cello and Piano,* Opus 65 (1962)

Dialogo (Allegro)
Scherzo-Pizzicato (Allegretto)
Elegia (Lento)
Marcia (Energico)
Moto perpetuo (Presto)

MSSRS. ESKIN and KALISH

INTERMISSION

BRITTEN — *Two Compositions for Two Pianos,* Opus 23 (1941)

Introduction and Rondo alla burlesca
Mazurka elegiaca

MSSRS. KALISH and WYNER

SHOSTAKOVICH — *String Quartet No. 8,* Opus 110 (1962)

Largo
Allegro molto
Allegretto
Largo
Largo

MSSRS. BOROK, URITSKY, FINE, and MS. BABCOCK

Baldwin piano

Festival of Contemporary Music

Dimitri Shostakovich (1906-1975) and Benjamin Britten (1913-1976)

Shostakovich? Britten? These are not names one expects to see on a Fromm Festival program along with Shapey and Lerdahl, Curtis-Smith and Arrigo. True that in the past we have honored our seniors and avatars—Olivier Messiaen in 1975, for example, and Roger Sessions two years ago—and that Luigi Dallapiccola's beautiful *Parole di San Paolo* is included this year. But these are men clearly involved in the pushing out of frontiers, in the finding out and establishing of new musical languages and new compositional means. They were themselves of the advance guard, they taught two generations of their students to occupy positions still more exploratory than their own, their names are honored as those of composers who changed the face of music in our time.

But Dimitri Shostakovich and Benjamin Britten were conservatives who changed nothing except by adding to our lives *The Nose* and *Peter Grimes*, the settings of Jewish folk verse and of John Donne, their string quartets and symphonies, *Babi Yar* and the War Requiem. They clung to their faith in tonality (and that does seem to be the great ideological watershed among twentieth-century composers). And they were successful—in Ernst Bloch's phase, "in love with success and the means of success." They attained, not in every work and not always easily, that goal cherished to some degree by every artist, to produce the works the world can't do without.

The English critic Hans Keller once wrote, "What Britten composed yesterday is more contemporary than what Boulez or Stockhausen will write tomorrow." An extreme statement perhaps, but a statement nonetheless of a point needing urgently to be made: the old resources were not "used up" when a few great composers began to look for new ones just before World War I. The best works of Shostakovich and Britten are eloquent witnesses to the fact that there is, as Arnold Schoenberg knew and in fact said, "still plenty of good music to be composed in C major."

In their later years Shostakovich and Britten had become dear friends. They dedicated important works to each other. They shared a significant and inspiring friendship with Mstislav Rostropovich and Galina Vishnevskaya. Both have ties here. Serge Koussevitzky was one of Shostakovich's most ardent and effective champions. At Tanglewood we experienced the grief of Shostakovich's death with special vividness, for the news came one Saturday evening four years ago, literally minutes before Rostropovich was about to conduct the Fifth Symphony. Koussevitzky commissioned Britten's *Peter Grimes* and its first American performance was at Tanglewood, as were those of *Albert Herring*, the Spring Symphony, and the War Requiem. (The Symphony for Cello and Orchestra, one of the works Britten wrote for Rostropovich, was introduced to America by the Boston Symphony in Boston.)

They were, both of them, shy, tormented, brave, and they were hard workers. They believed passionately that music is written for people and they believed as well in music's power to make statements about the things in life that engage people, that amuse and excite them, gladden them, and grieve them. They were remarkable human creatures and richly gifted, and the combination made them singularly fit guardians of the values we cherish and that are a central part of what brought most of us in this audience to music in the first place.

—Michael Steinberg

Festival of Contemporary Music
Tuesday, 7 August 1979 at 8:30
Theatre-Concert Hall, Tanglewood

COLLAGE, contemporary music ensemble
Robert Annis, clarinet
Frank Epstein, percussion
Ronald Feldman, cello
Paul Fried, flute
Joan Heller, soprano
Christopher Kies, piano
Ronald Knudsen, violin

with guest artists
Henry Gwiazda, electric guitar
Peter Hadcock, clarinet
Ann Hobson, harp
Fred Lerdahl, conductor
Elizabeth McCrae, piano
Beverly Morgan, mezzo-soprano
Gunther Schuller, conductor
Fenwick Smith, flute
Lawrence Wolfe, bass guitar

ARTHUR BERGER — *Composition for Piano, Four Hands* (1977)

WILLIAM THOMAS McKINLEY — *Paintings #4* (1978)
Gunther Schuller, conductor

LUIGI DALLAPICCOLA — *Parole di San Paolo* (1964)
Gunther Schuller, conductor
Joan Heller, soprano

INTERMISSION

JOHN HEISS — *Capriccio* for flute, clarinet, and percussion (1976)

FRED LERDAHL — *Eros* (1975)
conducted by the composer
Beverly Morgan, mezzo-soprano

Baldwin piano

This program was made possible in part through a grant from *Meet the Composer*, with support from the National Endowment for the Arts, the Helena Rubinstein Foundation, and the Martha Baird Rockefeller Fund for Music.

Festival of Contemporary Music
Wednesday, 8 August 1979 at 8:30
Theatre-Concert Hall, Tanglewood
Members of the Berkshire Music Center Fellowship Program
Theodore Antoniou, conductor

GYÖRGY LIGETI — *Kammerkonzert* (1969-70)
Corrente (for Maedi Wood)
Calmo, sostenuto (for Traude Cerha)
Movimento preciso e meccanico (for Friedrich Cerha)
Presto (for Walter Schmieding)

GIROLAMO ARRIGO — *Infrarosso* (1967)*

INTERMISSION

GEORGE COUROUPOS — *Abstr'acte* (1976)*

C. CURTIS-SMITH — *Music for Handbells* (1976)

MARIUS CONSTANT — *Symphonie pour instruments à vent* (1978)*
Mouvement
La folie de Schumann
La chasse
Epilogue

*American premiere

Baldwin piano and organ

Festival of Contemporary Music
Thursday, 9 August at 8:30
Theatre-Concert Hall, Tanglewood
Berkshire Music Center Orchestra
Gunther Schuller, conductor

KARLHEINZ STOCKHAUSEN — *Hymnen* (Third Region) for orchestra and electronic tape (1969)

INTERMISSION

JOSEPH HUDSON — *Oda a Un Reloj en la Noche* (1979)†
Gloria Wagoner, mezzo-soprano

EDGAR VARÈSE — *Amériques* (1918/22)

†Commissioned by the Berkshire Music Center in cooperation with the Fromm Music Foundation at Harvard. First performance.

Baldwin piano

Berkshire Music Center
1979 Fellowship Program

Violins

Katherine Akos, Highland Park, Ill.
U.S. Components Incorporated Fellowship
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Margaret Boyer Fellowship
Min-Jae Chay, Seoul, Korea
Boston Symphony Orchestra Fellowship
Paul Chou, Skaneateles, N.Y.
Leonard Bernstein Fellowship
Diane Cummings, Phoenix, Arizona
Boston Symphony Orchestra Fellowship
Karen Damerau, Denver, Col.
Mr. & Mrs. Max Delson Fellowship
David Dyer, Glen Head, N.Y.
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Phoebe Carrai, Wakefield, Mass.
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Warren Weis, Palo Alto, Cal.
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Oboes

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Frelinghuysen Foundation Fellowship
Andrea Ridilla, Latrobe, Penn.
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Jennifer Sperry, Belvedere, Cal.
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Bassoons

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Boston Symphony Orchestra Fellowship

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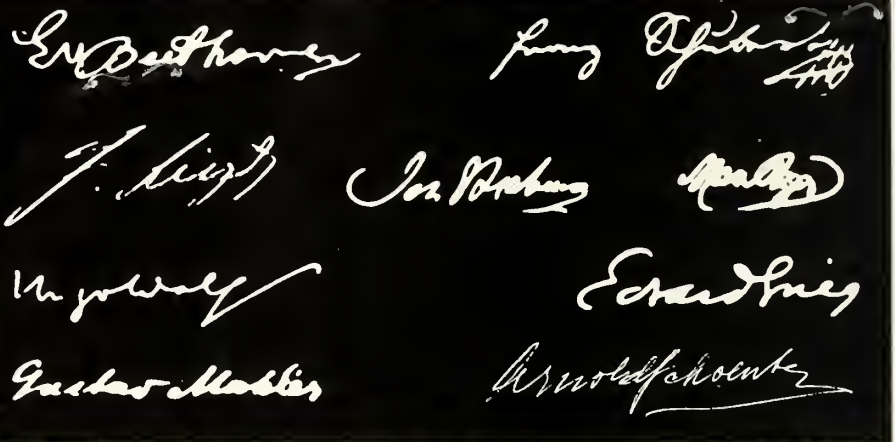

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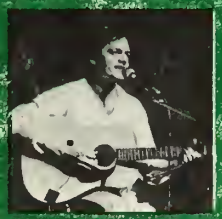

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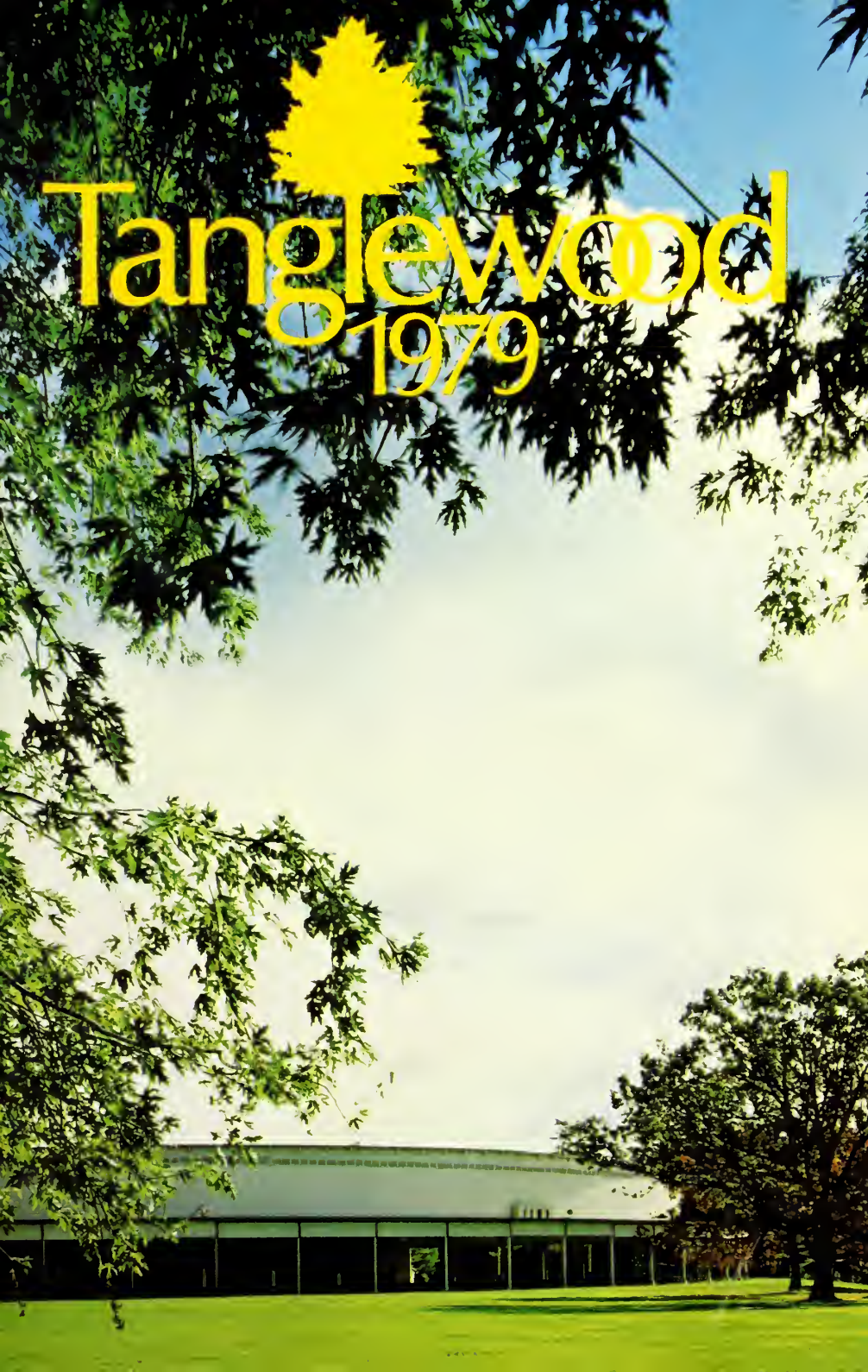
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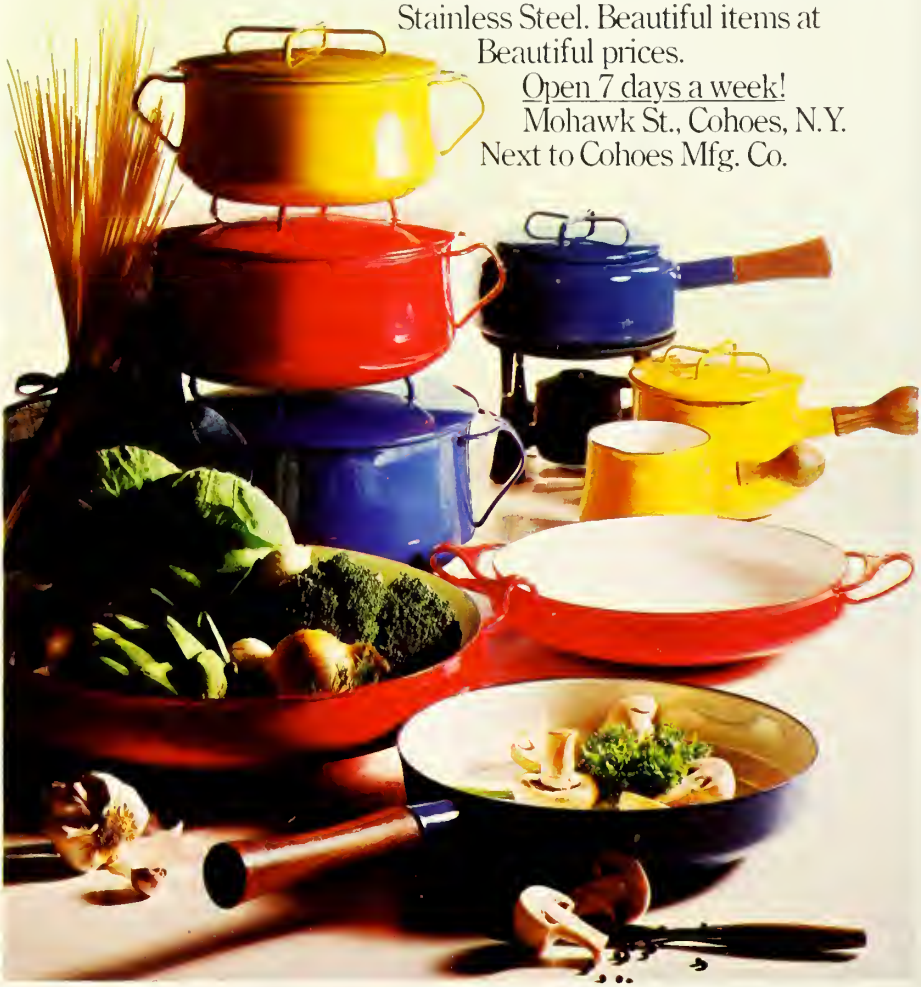

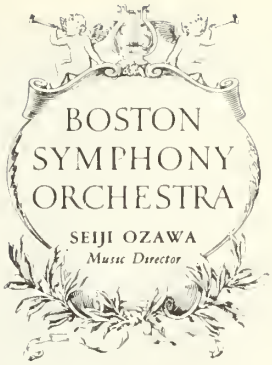

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THE EXPANSION OF THE SHED AT TANGLEWOOD

Commemorative Gift Opportunities

One of the most important aspects of the Boston Symphony's 100th anniversary fund raising drive is the expansion of the backstage area of the Tanglewood Shed. Although the interior of the Shed is recognized as a model hall for outdoor orchestral performances, current artistic and administrative functions require an increase in space backstage.

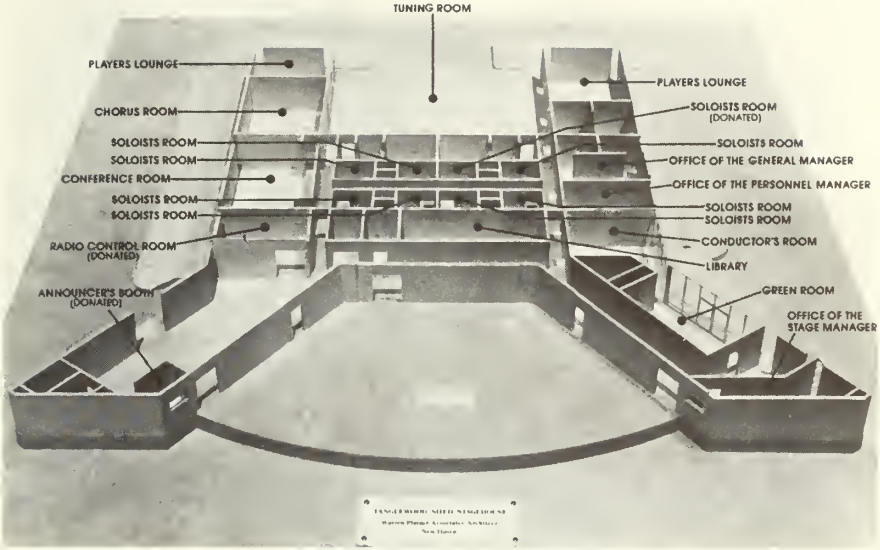
The current backstage area is inadequate to handle the size of the Orchestra. There is no space backstage for the Tanglewood Festival Chorus or for the studying and cataloging of the growing collection of music scores. There aren't enough offices for the increased administrative staff which the BSO, as the world's largest orchestral operation, needs in order to run efficiently. There aren't enough dressing rooms to accommodate more than two guest soloists at a time.

These space problems weren't anticipated in 1938 when the Shed was constructed by the noted architects Eero Saarinen and Joseph Franz. Built just two years after the Boston Symphony's first concert in the Berkshires, the Shed was hailed as a major breakthrough in outdoor concert hall design.

In 1936, Serge Koussevitzky with the encouragement and backing of local residents and summer visitors determined that the Boston Symphony would find its summer home in the Berkshires. Beginning that summer, and for the first two years, concerts were played under a tent at "Holmwood", the former Vanderbilt estate which late became the Foxhollow School.

In the summer of 1937 the tent proved to be inadequte during a severe thunderstorm which drowned out the music and drenched the audience and members of the Orchestra. That night it was decided that a permanent structure was essential and a substantial portion of the money needed for building the Shed was pledged by the wet concertgoers.

Now, some forty years later, the Shed is not in danger of being washed away during a storm, but the quality of the Boston Symphony performances will ultimately suffer if the space problems backstage aren't resolved. This is why the planned improvements are an essential part of the Orchestra's capital fund drive commemorating the BSO's 100th anniversary in October of 1981. An initial $100,000 donation from the Mellon fund was received in 1971 for this project.



TANGLEWOOD SHED EXTENSION

1 GREEN ROOM. A public reception room for conductor and soloist	$100,000
2. CONDUCTOR'S ROOM: A private dressing room for conductor	$75,000
3. TUNING ROOM. A space for orchestra members to tune their instruments and prepare for the concert.	$50,000
4 LIBRARY: For storage and study of scores.	$75,000
5. PLAYERS LOUNGES: Dressing and preparation rooms for men and women members of the orchestra	$15,000 ea
6. ANNOUNCER'S BOOTH.	$10,000 DONATED
7 RADIO CONTROL ROOM.	$10,000 DONATED
8. CONFERENCE ROOM A general meeting space for management and orchestra members. (No space exists at Tanglewood for this purpose at the present time)	$50,000
9 CHORUS ROOM A warming-up room for the Chorus	$75,000
10 OFFICE OF THE GENERAL MANAGER	$15,000
11 OFFICE OF THE PERSONNEL MANAGER	$10,000
12 2 ASSISTANT MANAGERS OFFICES	$10,000 ea
13 8 SOLOIST ROOMS Private dressing rooms far Salaists One has already been danated	$5,000 ea

The orchestra has created a unique commemorative gift program for the Shed expansion in which donors may have special rooms within the Shed named. Besides the list of available rooms, please note that seats within the Shed may be named, too, for a donation of $2500 per seat.

PLEASE CONTACT MR. JOSEPH HOBBS,
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TANGLEWOOD

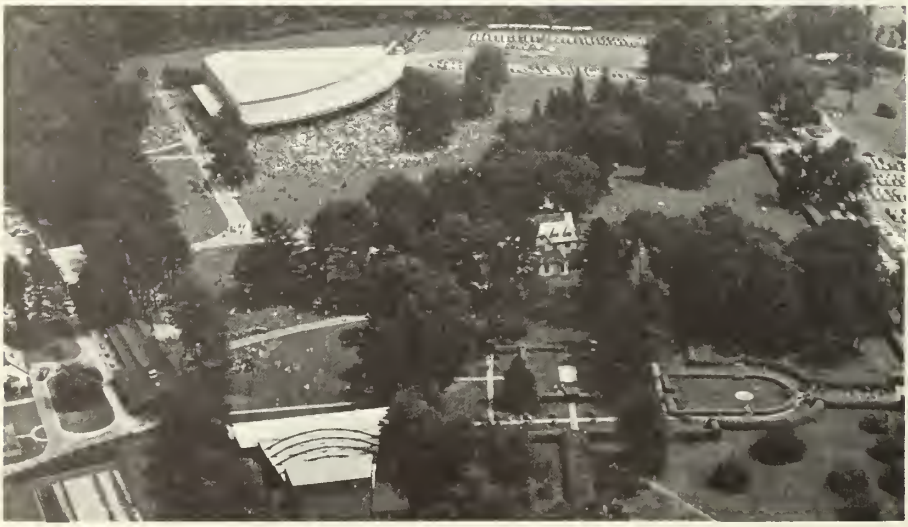
In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The Orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series, again consisting of three concerts, was given under a large tent, and a total of nearly 15,000 people attended.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the Orchestra. The offer was gratefully accepted, and on 5 August 1937 the Festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 Festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried Idyll*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the Festival's founders, made a fund-raising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Plans for the Shed were drawn up by the eminent architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also



directed construction, it was completed on 16 June 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which featured a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the Festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts, and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. Arthur Fiedler and the Boston Pops perform each summer, and the Festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the Festival unique. Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.

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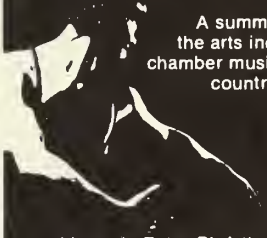

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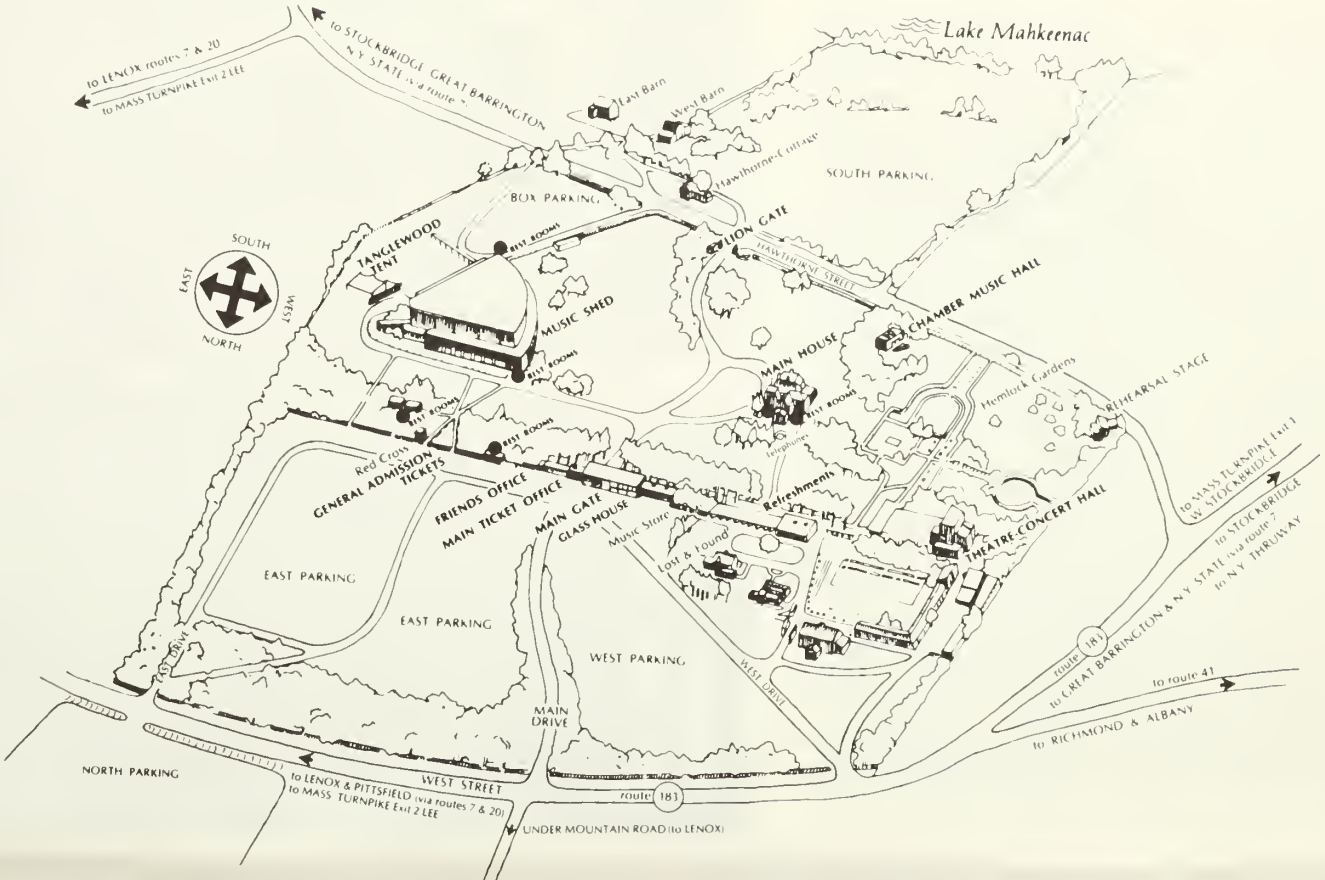

FESTIVAL INFORMATION

Latecomers will be seated only at the first convenient pause in the program. Persons who need urgently to leave before the concert is over are earnestly asked to do so between works, and not during the performance.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $3.50, and the proceeds benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise 10 a.m. to 6 p.m.

The Lost and Found Office is in the Superintendent's house near the Main Gate. Visitors who find stray property are asked to hand it to any Tanglewood official.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by William Manewich. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, photographs, kites, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are from 10 to 6 Monday through Wednesday and from 10 until one hour after the end of the concert Thursday through Sunday. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center.

The Tanglewood Music Store, managed by Van Curler Music Company, Albany, N.Y. is near the Main Gate and remains open for half an hour after the conclusion of each concert in the Shed.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

The First Aid station is near the Main Gate.

For rest rooms and pay phones, please see the map on the opposite page.

Physicians expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

No smoking, drinking, or eating in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is forbidden at all times.

Cameras: You are of course welcome to bring cameras to Tanglewood, but we must ask you to take no pictures during the music because the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

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BSO

Boston Symphony Tour of European Music Festivals

The Boston Symphony Orchestra crosses the Atlantic for a tour of European Music Festivals beginning with concerts in Salzburg on 24 and 26 August, continuing with performances at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and finishing up with appearances at the Berlin and Edinburgh Festivals. This is the Orchestra's first trip to Europe since Music Director Seiji Ozawa led concerts in seven cities on that continent in February and March of 1976, and this is its first tour devoted exclusively to festival appearances. Tour repertory highlights include the complete ballet scores of Bartók's *Miraculous Mandarin* and Ravel's *Daphnis and Chloé* and performances in Salzburg and Berlin of Berlioz's *Damnation of Faust*.

In discussing the trip, BSO General Manager Thomas W. Morris emphasized that since the Orchestra has established an international reputation and world-wide audience through past visits to Europe, Japan, and China, that audience deserves to hear the BSO whenever possible. He also stressed the importance of outside funding to such tours. In this instance, the Orchestra has received a $125,000 grant from Technics, a division of Japan's Matsushita Electric Industrial Company, one of the world's largest manufacturers of consumer electric and electronic products. This grant is the first major international grant the BSO has ever received and represents a breakthrough in Japanese corporate support of the performing arts.

Tanglewood Funding from AT&T

American Telephone & Telegraph, in association with New England Telephone, is a major corporate contributor to the BSO at Tanglewood as part of the "Bell System American Orchestras on Tour" program. The Bell System's program represents the largest commitment ever made by a company toward symphony orchestra tours and will help support cross-country touring by a number of America's major symphony orchestras to some one hundred cities during the next several years.

The Bell System has offered a matching grant of up to $150,000 to the Boston Symphony Orchestra at Tanglewood and will offer additional funding to assist the Orchestra in its out-of-town tours during the winter season. What this means *now* is that any gift made to the BSO at Tanglewood will be matched by AT&T up to a total of $150,000. In other words, your gift, which may be made at the Friends' Office in the form of a contribution, or through membership in the Friends of Music at Tanglewood, will be doubled.

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Seiji Ozawa

In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1963, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, remaining Honorary Conductor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March 1976 he conducted concerts in Amsterdam, Brussels, Vienna, Munich, Berlin, London, and Paris on the Orchestra's European tour. In March 1978 he brought the Orchestra to Japan for thirteen concerts in nine cities and then, at the invitation of the People's Republic of China, spent a week working with the Peking Central Philharmonic Orchestra. In March of 1979 he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a *Grand Prix du Disque.* Seiji Ozawa's recordings with the Boston Symphony on Deutsche Grammophon include works of Bartók, Berlioz, Brahms, Ives, Mahler, and Ravel, with works of Berg, Stravinsky, Takemitsu, and a complete Tchaikovsky *Swan Lake* forthcoming. For New World records, Mr. Ozawa and the Orchestra have recorded works of Charles Tomlinson Griffes and Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd.*

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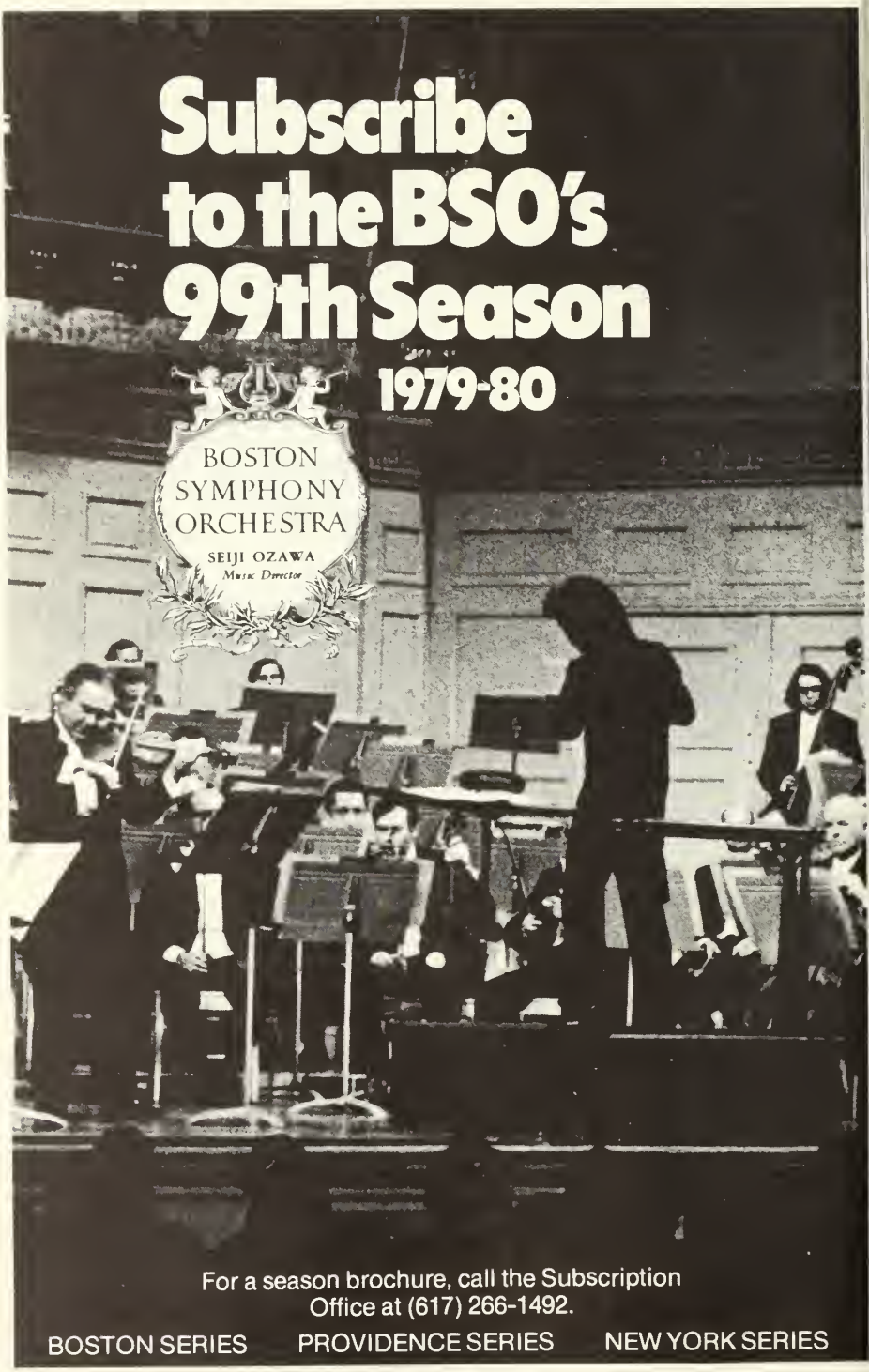
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Arthur Fiedler
17 December 1894—10 July 1979

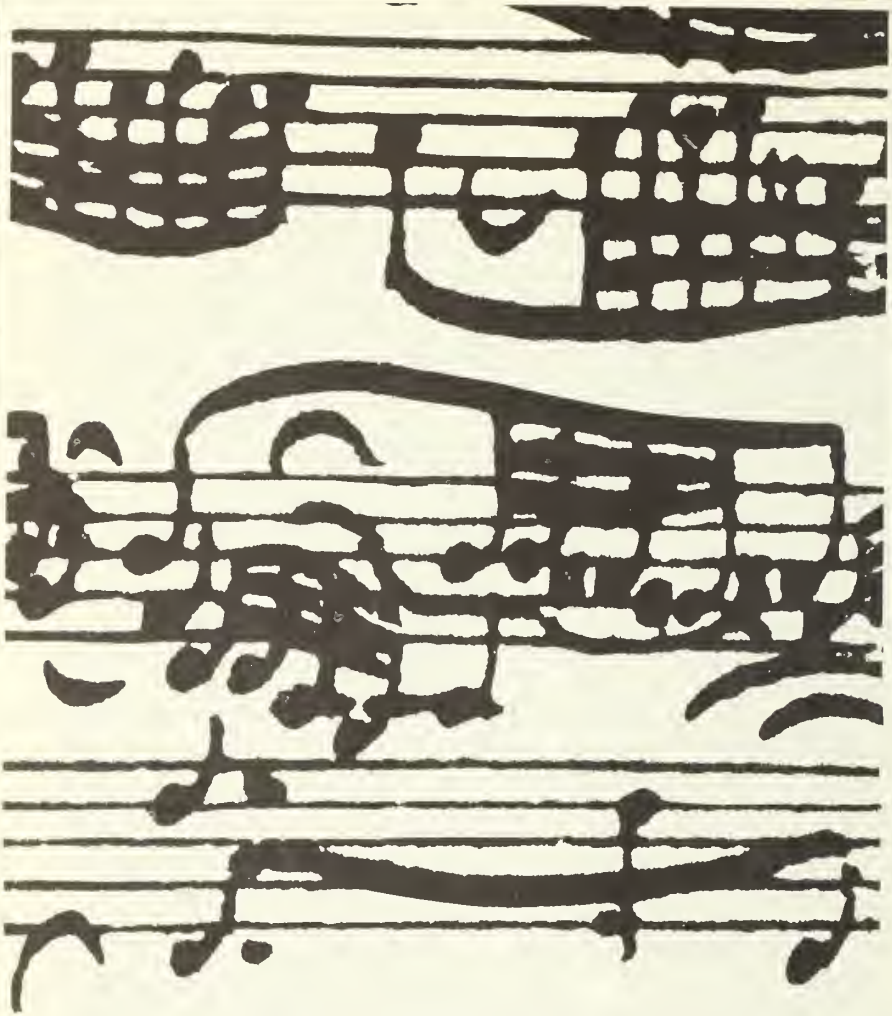
When Arthur Fiedler became an institution, he did it so thoroughly that we forgot how late it happened. Popular he was, and a considerable moneymaker for himself, for RCA, for the Boston Symphony Orchestra, Inc., and for the musicians themselves, but he was far into his seventies before he was certified as The Grandfather of our Country. That is altogether in character, for he worked hard for everything he had. He was a professional through and through. He had, in his best years, a clear

stick and an enviable skill at quick learning and quick, efficient teaching. He had a great-showman's understanding of timing, and that uncannily precise sense of how to send an audience home wishing there'd been just a little more.

And, to the last, he was, whatever skeptical things he may have permitted himself to say in interviews and conversations, turned on by audiences and by performance. None who was there or who saw it later on TV will forget what happened when he conducted the *1812 Overture* at Tanglewood last summer—the dejected, wretched shuffle from his dressing room to the stage door, and then, upon the opening of that door, the little exclamation of "Now," the clapping together of his hands, the sudden straightening of the shoulders, and the confident stride to the podium. The day he died, a reporter asked me whether Fiedler had ever coasted. He didn't. Toward the end, his concentration failed him sometimes, but he never coasted because he didn't care. He always put out. Audiences knew that, and that is why they responded so.

He led the first two concerts of his 50th Pops season, which meant that he was in charge of that signal of Boston spring for more than half of the Pops' existence. He had quickly found a successful program-building formula—light classics to begin with, something fairly solid in the middle, and then the hair down, with Broadway show tunes, Beatles songs, and TV commercials—and he set the standard and the pattern for pops concerts across the country. He had no patience for those who minded the mixture. The only distinction he found worth making, so he often insisted, was between good music and bad, and it delighted him to sneak a Mozart concerto into the lives of those who had really come for Sousa and Lennon-McCartney. Whether he made converts I don't know: my impression is that people rarely graduated—and how he would have hated so tendentious a verb—from Pops to Symphony, that there was little overlap between the Pops public and the hard-core classical audience.

He was a fascinatingly complex man, an amalgam unique in my experience of curmudgeon and gentleman. In his last years especially, one could often taste the roughshod manners of the vigorous old. But he was courtly and dapper, precisely and delightfully articulate (in German, which he had learned as a student in Berlin, as elegantly as in English), and he had resources of touching kindness. The first memory to come rushing when I heard, that Tuesday morning, that he had died was of the Boston Symphony's European tour in 1971, a trip I made as the *Globe*'s music critic. I remember how he relished being pampered and tucked in by the Pan Am stewardesses on the flight from Logan to London; how, when backstage at the Albert Hall, I asked him some dumb question about whether he found the British audience different from the one in Boston, he growled, glass in hand, "Just so my whiskey is the same"; his fierce gestures at press photographers crowding the podium in Bonn to take pictures of Joan Kennedy, about to narrate *Peter and the Wolf*. The Bonn concert was his last on the tour, and what I remember most was Fiedler afterward, writing down phone numbers and gathering in little packages so that he could bring greetings to orchestra players' families and deliver gifts. I know he had not been home two days before he called my house



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to say that I had been recently seen alive and well. It is hard to think of a conductor of half his years and half his fame who would volunteer such a set of missions and carry it out so conscientiously.

Part of what made him a success was that he precisely knew his strengths. At the same time, he was a man who had not so much chosen a career as been chosen by it. Because of this, he could be a melancholy sort of grandfather, filled with regret for the road not taken. Until he took over the Pops, in 1930, he was a straight classicist, as it were. Even in the thirties, it was he who, as director of the Cecilia Society, prepared the chorus for the first American performances of Stravinsky's *Symphony of Psalms* and *Perséphone*. And there was an Arthur Fiedler Sinfonietta, which made the first recordings ever of Handel organ concertos (with E. Power Biggs). Fiedler was always pleased when somebody remembered this about him, understood that he could do more than *The Stars and Stripes Forever*, just as he was proud that for years the Pops had done more Mozart concertos than the Symphony or that, for example, he had beaten Koussevitzky to the Boston premiere of the violin concerto that William Walton wrote for Heifetz. It hurt him not to be taken seriously as a musician; it meant a lot to him to find at last, in Seiji Ozawa, a Boston Symphony conductor who treated him with warmth and respect. And when he was hurt and melancholy, he could wonder whether all that money and applause, the travels, the fame, the fire helmets, and all the emanations of his universal fan club could make it up to him for the loss of the music he had not studied in years and knew he would never conduct again.

Fiedler seemed to live totally in and for his music. By choice, he would have died behind that embankment of yellow chrysanthemums on the Symphony Hall podium. It was painful to watch him in his wry awareness of his failing powers. I imagine that, drawn into the general hoopla, he was keen at least to touch his golden-jubilee season, and, that achieved, Death was kind not to let him linger long in his inactivity. We were, all of us, in a sense prepared, but to drive up to the Tanglewood gates that Tuesday morning and see the flags at half-mast—and how many musicians would, as a matter of course, command that observance?—was to realize that truly now this irascible, vital, complex, difficult presence was removed from all but our loving memories; that the Bostonian voice, sometimes suave, sometimes an irritated snarl, was stilled; that the baton, whose bandmasterly economy could unleash such volleys of energy, was laid down for good.

—Michael Steinberg

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BEETHOVEN — Quartet in C minor, Opus 18, No. 4

Allegro ma non tanto
Scherzo: Andante scherzoso, quasi Allegretto
Menuetto: Allegretto
Allegro

BEETHOVEN — Quartet in E flat, Opus 74

Poco Adagio—Allegro
Adagio, ma non troppo
Presto
Allegretto con Variazioni

INTERMISSION

BEETHOVEN — Quartet in B flat, Opus 130

Adagio, ma non troppo—Allegro
Presto
Andante con moto, ma non troppo
Alla danza tedesca: Allegro assai
Cavatina: Adagio molto espressivo
Grosse Fuge
Overtura: Allegro—Meno mosso e moderato
Fuga: Allegro—Meno mosso e moderato—
Allegro molto e con brio

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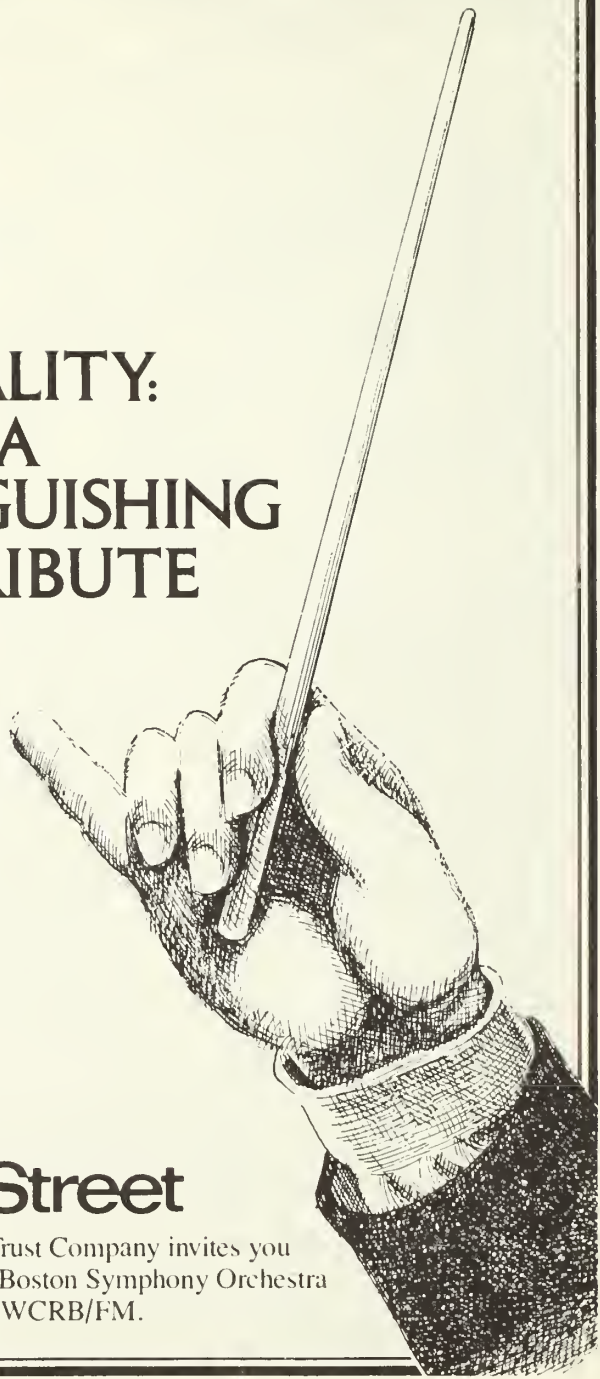

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Beethoven published his first six string quartets together as Opus 18 in 1801, and he probably intended them as a set from the start, modeled perhaps on the six quartets Mozart dedicated to Haydn. (In the instance of Mozart's K.464 and Beethoven's Opus 18, No. 5, the two works in A major, the relationship is obvious and avowed.) We can't date all of the Opus 18 quartets exactly, but 1798 is the central year for their composition. It was then six years since Beethoven had come to live in Vienna. The idea was for him to study there—"through unremitting diligence may you receive *the spirit of Mozart at the hands of Haydn,*" Count Waldstein wrote into his album when he left Bonn—but it turned out to be a removal for good. He studied with the rather inattentive Haydn, with an experienced and accomplished theater composer by name of Johann Schenk, with the eminent Antonio Salieri (learning Italian in order to do so), and with that excellent pedagogue, Johann Georg Albrechtsberger. In 1795, Artaria & Co. published his official Opus 1, three trios for piano, violin, and cello (Haydn had counseled withholding the third, apparently fearing that its probable shock waves would jeopardize the young composer's career). He was beginning to make an enviable name for himself as a pianist, playing connoisseurs' music like the preludes and fugues of J.S. Bach as well as more current repertory like the D minor Concerto of the recently dead Mozart (for this he wrote a set of cadenzas that are still played), and raising goosebumps with his fantastic improvisations.

By time he was ready to tackle his first quartets—the string quartet, like the symphony, was recognized as an "important" genre, and a composer's first go at such a thing was a consciously significant step—Beethoven had, as it were, warmed up on four string trios. Several of his biographers place Opus 18, No. 4 as chronologically the last in the set, but there is no evidence for this at all. Probably those writers are impressed by Beethoven's C minor posture. This was Beethoven's favorite minor key, and the works he wrote in it, from the *Pathétique* Piano Sonata, including, most famously, the Fifth Symphony, and through a work as late as the last Piano Sonata, Opus 111, reveal a recognizably fist-shaking C minor mood. The present quartet, which very likely includes materials Beethoven had brought from Bonn, begins with an urgency and with gestures of passions highly characteristic of that expressive world. By contrast, the second movement presents itself as distinctly harmless: with its naive 3/8 tune it is a cousin to the second movement in the First Symphony, though its fugal texture makes it a more ostentatiously learned relative. Then comes a real minuet, knowingly made a trifle unruly by all its offbeat accents. Beethoven gives a curious and possibly unique direction here, asking that when the minuet returns after the Trio it should be taken at a quicker tempo than before. The finale is a clean textbook rondo whose gypsy bounce suggests that Beethoven had in fact received something of the spirit of Haydn.

After these early quartets comes a group of "middle" pieces written between about 1805 and 1810. That was an amazing time in Beethoven's

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life. Alexander Wheelock Thayer, the American career diplomat whose Beethoven biography (1866-79) is still the basic one, puts it this way: "The close of 1809 terminated a decade during which—if quality be considered, as well as number, variety, extent, and originality—Beethoven's works offer a more splendid exhibition of intellectual power than those of any composer produced within a like number of years." It is the period in which Beethoven wrote five symphonies; piano sonatas including the Opus 31 set, the *Waldstein*, and the *Appassionata;* violin sonatas including the three of Opus 30 and the *Kreutzer;* the A major Cello Sonata; the Violin Concerto, Triple Concerto, and the last three piano concertos; the Trios, Opus 70; the oratorio, *Christ on the Mount of Olives*, and the Mass in C; and the first two versions of the opera *Leonore*. This is to confine our listing to the very large and important works. For string quartets we have the three dedicated to Count Rasumovsky, Opus 59, and then two single works in striking contrast to each other, Opus 74 of 1809 and Opus 95, completed a year later.

The terse F minor Quartet, Opus 95, is difficult Beethoven *par excellence*. The E flat Quartet, Opus 74, is by comparison genial, inviting access, and Beethoven achieves this quality at no sacrifice of the personal and the original. The slow introduction leans immediately and persistently toward the subdominant (the unexpected descent of the cello from its first E flat to D flat, the same line being traced more broadly across the first phrase by the first violin), a harmonic orientation that does much to create its aura of spaciousness. It becomes a kind of questioning to which the sturdy and unambiguous start of the Allegro is an answer. Pizzicato is a prominent feature early on, and, as the retransition from development to recapitulation is upon us, its use is something one almost wants to call spectacular. Opus 74 is still sometimes called the *"Harp"* Quartet, and there is no precedent in the standard quartet repertory for so much non-accompanimental pizzicato. At the end of the movement, the sound is dazzlingly combined with an excursion for the first violinist of concerto-like brilliance.

The Adagio is the presentation of a broad melody that is delicately varied on each of its returns. Its serenity is touchingly clouded by invasions of the minor mode, whose shadow is not dispelled until the last bars of the beautifully settled coda. The scherzo is unmannerly Beethoven and also a remembrance of the Fifth Symphony. The Trio comes around twice, a rather arbitrary way Beethoven had at this time of making his scherzi match in scale his expanding structures. Just as the mutterings of the scherzo seem about to subside completely, a deceptive cadence diverts the music from C minor onto a chord of A flat. It is the same cadence that initiates the famous bridge into the finale of Fifth; here, however, there is neither a crescendo nor a triumphant C major resolution, but rather, a collected preparation of E flat, the home key of the quartet and the place where Beethoven will give us six nicely uncomplicated variations of a clear-browed but nonetheless charmingly quirky theme. The sixth variation offers to be a little rebellious: the cello won't move off E flat during the first part and is almost as stubborn about D flat in the second (remember now its E flat-D flat progression in the very first measure). We are in a new phase: Beethoven is beginning to

wind things up and to prepare a coda that is full of surprises, right to its last two chords.

Now we move forward sixteen years. Since 1812, the year of the great passion between himself and Antonie Brentano, the "Immortal Beloved," Beethoven's life had been in a continuous state of crisis, the most draining elements being those tied to the long litigation over the guardianship of his nephew Karl. The second decade of the century was, for one of Beethoven's standards of inspiration and industry, as startlingly unproductive as the first had been astoundingly fecund. But in 1820, the year the long lawsuits came to an end, Beethoven, as his biographer Maynard Solomon puts it, "set about reconstructing his life and completing his life's work." In the next few years he completed his last three piano sonatas, the *Missa Solemnis,* and the Ninth Symphony. After completing the Ninth in February 1824, Beethoven devoted the rest of his life to the composition of string quartets. He had much else in mind, of course, including more operas and certainly a tenth symphony, but there wasn't time. For some years he had concerned himself with various ways of breaking away from the standard three- and four-movement design for sonatas, quartets, and so forth, and we find in his late works such things as a piano sonata on a large scale but in only two movements (Opus 111) and a string quartet in seven movements (Opus 131).

The B flat Quartet, Opus 130, begun in the summer of 1825 and completed that November, is one of the most remarkable of these exploratory works. It is in six movements, of which the first seems to want to conform to the familiar pattern of slow introduction leading to a main portion in quick tempo (cf. Opus 74). But here, the Allegro has only been going five measures when the Adagio interrupts it. Moreover, we have by no means heard the last of it. The movement is expansive in cast; at the same time it strikes us as extremely taut, being densely saturated by a very few ideas. Beethoven also confronts us constantly with extremes, unisons and densely polyphonic textures, the odd and the straight, the propulsive and the hesitant.

After this rich essay in the sonata style, Beethoven gives us four rather shorter character pieces. The first of these is very short indeed, a rushing Presto, most of which, except for a stomping interlude for the first violin, passes in a mad whisper. The next movement, in a tempo neither slow nor fast, moves with a luxurious sense of time limitlessly available. As it unfolds it reveals delectable surprise after surprise. Its exquisite, beautifully "heard" textures—heard by a composer who, in the literal sense, had heard nothing for ten years—are an especially lovely feature. Then comes a German country dance, amiable and not quite uncrazy, something we might well hear as proto-Mahler. Out of this—and the harmonic connections, or jolting non-connections, between movements are all beautifully gauged in this quartet—comes one of Beethoven's most celebrated movements. He calls it a Cavatina, an operatic aria. Writers always comment on its simplicity, but in fact its textures are elaborate (the "accompaniment" to the first violin's song is active and organic, always closely related to the song itself), and at no point, were the melody to break off, could we foretell its continuation, for all that whatever comes sounds like the only and inevitable way. For just a moment, the

song is interrupted by recitative, a rhythmically tense, stammering utterance marked by Beethoven *"beklemmt"*—inhibited or, in the Biblical sense, straitened.

The Cavatina floats to silence on an E flat chord whose top note is a G. That G is picked up in a grand unison as the whole work is now capped by an uncompromisingly difficult, dissonant fugal finale that accounts for a little over a third of the length of the entire quartet. Beethoven did not attend the first performance on 21 March 1826, but waited for reports in a nearby tavern. That the German dance and the Cavatina were encored did not impress him. Why not the fugue, he wanted to know. "Cattle! Asses!" he roared.

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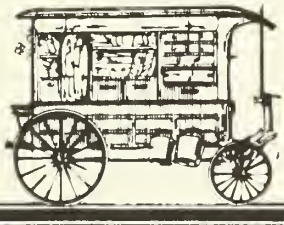

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Peter Chapman, *trumpet*
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Some listeners had been exalted and excited by the fugue; rather more were bewildered. Professionals pronounced it incomprehensible. Beethoven himself had doubts. He had never been easily pushed around by publishers, performers, and friends, but this time he was persuaded to take the fugue out of the quartet and to write, late in 1826, a substitute finale in his most non-controversial vein. It turns Opus 130 into another piece: in the original version, the one played this evening, everything leads up to the fugue, but in the revised edition, where the finale is so light, the Cavatina becomes the focal point. Beethoven's doubts had of course nothing to do with the intrinsic quality of the fugue, only with its function in context. He even took time in August and September 1826 to make a far from perfunctory arrangement of it for piano duet.

The title page of the fugue as a separate publication (as Opus 133) describes the piece as *"GRAND FUGUE, tantôt libre, tantôt recherchée."* In part free, in part studied or worked. The beginning is *libre* as can be. Beethoven calls it "Overtura," and in its thirty measures it changes tempo twice and character more often than that. In music of extreme disjunction, with all of its gestures separated by unmeasured pauses, Beethoven hurls scraps of material about, much of it related not just to what appears elsewhere in Opus 130 but to the other quartets written at the same time. It is then the task of the rest of the composition to demonstrate the relationship and the coherence of what is first presented in so violently dissociated a manner.

After five beginnings, each a little less assertive than its predecessor and each broken off in mid-flight, the fugue proper, the *recherchée* part gets under way. It is a double fugue, with the theme of the Overture played by the viola while the first violin adds a leaping figure of ungainly and totally captivating energy. The other instruments join, and this music is developed as though in a series of variations of growing rhythmic and textural complexity, unrelieved in ferocious vigor, limitlessly bold in harmony. The tempo slows, a softer key is established, and a more lyric, conjunct idea, first proposed in the Overture by the viola, is now explored. The main fugue theme is still present, but tamed. Essentially this is an interlude, more free than studied. Motion almost comes to a halt on a slow, measured trill, and from this leaps forth a movement in a new 6/8 meter, quicker than anything we have heard so far. The disjunctions, the violence of the leaps also surpass anything in the work up to now. There are many interruptions as well as reappearances of earlier passages sometimes so startling that one might be dealing with a copyist's error or a badly spliced tape: the interference of the *libre* with the progress of the *recherché* is fierce and outrageous. The resolution of the conflict is surprising, touching, a mixture of the exalted and the humorous such as only Beethoven could have invented.

—Michael Steinberg

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VAUGHAN WILLIAMS	Fantasia on a Theme by Thomas Tallis Strings of the BERKSHIRE MUSIC CENTER ORCHESTRA and the BOSTON UNIVERSITY YOUNG ARTISTS ORCHESTRA JOSEPH SILVERSTEIN, conductor
TALLIS	*Spem in Alium,* motet for forty parts, arranged for brass instruments by Gunther Schuller Brass of the BERKSHIRE MUSIC CENTER ORCHESTRA and the BOSTON UNIVERSITY TANGLEWOOD INSTITUTE GUNTHER SCHULLER, conductor

INTERMISSION

TCHAIKOVSKY	Suite from Swan Lake, Opus 20 Opening scene of Act II Waltz, from Act I Dance of the Little Swans (Allegro moderato), from Act II Russian Dance, from Act III Hungarian Dance: Czárdás, from Act III
TCHAIKOVSKY	Ceremonial Overture, 1812

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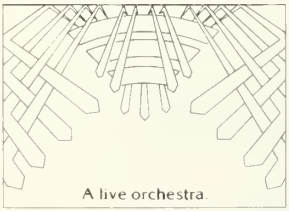

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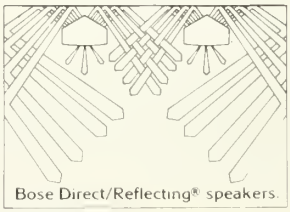

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Saturday, 18 August at 8:30

JOSEPH SILVERSTEIN conducting

MENDELSSOHN — Music for Shakespeare's *A Midsummer Night's Dream*
Overture
Scherzo
Nocturne
Wedding March

MENDELSSOHN — Capriccio brillant in B minor for piano and orchestra, Opus 22
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CHOPIN — Andante spianato and Grande polonaise for piano and orchestra, Opus 22
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INTERMISSION

BARTÓK — Concerto for Orchestra
Andante non troppo—Allegro vivace
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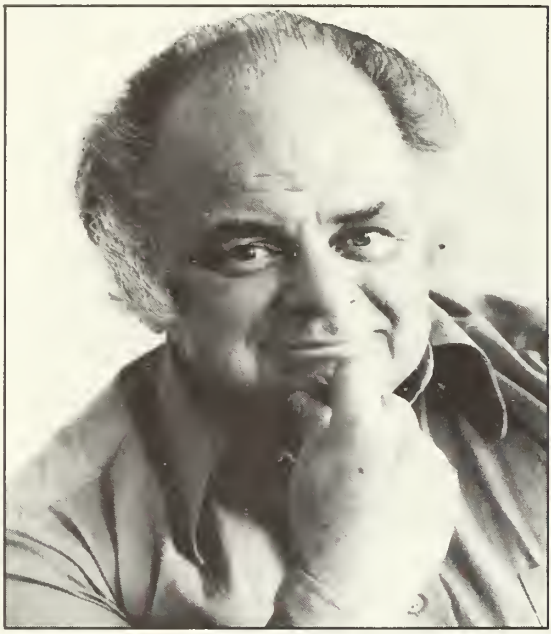

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Felix Mendelssohn-Bartholdy

Overture, Scherzo, Nocturne, and Wedding March for Shakespeare's *A Midsummer Night's Dream*

Capriccio brillant in B minor for piano and orchestra, Opus 22

Jakob Ludwig Felix Mendelssohn was born in Hamburg on 3 February 1809 and died in Leipzig on 4 November 1847. Bartholdy was the name of his maternal uncle Jakob, who had changed his own name from Salomon and taken on Bartholdy from the owner of a piece of real estate he bought in Berlin, and it was he who most persistently urged the family's conversion to Lutheranism. Bartholdy was added to the family name—to distinguish the Lutheran Mendelssohns from the Jewish ones—in 1822 when Felix's father was baptized, the children having been given that sacrament as early as 1816.

Mendelssohn composed his overture to Shakespeare's play in 1826 for private performance at home. It was given in public at Stettin (Sczcecin) in February 1827. Thirteen additional pieces of incidental music were composed in 1843 and first performed at a production of the play in the Royal Palace at Potsdam on 14 October that year. The score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, with ophicleide (here replaced by contrabassoon and tuba), timpani, cymbals, triangle, and strings.

Mendelssohn wrote the Capriccio brillant *in the spring of 1832 and first played it in Berlin that winter. The orchestra consists of two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, with timpani and strings.*

Mendelssohn is the most astonishing of the composing prodigies. Mozart was to go much farther, but as a teenager not even he surpasses—or often equals—Mendelssohn in assurance, and certainly not in individuality. In the Octet for strings, written in 1825, the year he turned sixteen, and in the *Midsummer Night's Dream* Overture composed the following year, Mendelssohn has found a voice unmistakably his own and he uses it with the confidence of a seasoned professional. And in a way that's just what he was. By time he composed the Octet, he had seen, heard, and read a lot. He had composed a lot, too. All advantages were his. Moses Mendelssohn,* his grandfather, was a philosopher and a literary man of great stature—something like a Martin Buber of his time, it has been suggested—who has an enduring monument in the title role of Lessing's profound and humorous *Nathan the Wise*. Felix's father was a highly regarded and prosperous banker. His mother played the piano, sang, drew, and read French, Italian, English, and Greek authors in the original. His sister Fanny, four years older than himself, surprised the family when she was thirteen by giving them a performance, from memory, of the whole of Bach's *Well-tempered Clavier*. (She, the person to whom Felix was closest all his life, and whose early death without doubt hastened his own, is one of the lost women of nineteenth-century history: her father, the firmly patriarchal Abraham Mendelssohn, insisted

*It is with him that the name Mendelssohn comes into the family. His father's name was Mendel Dessau, and he styled himself Moses ben Mendel, Moses the son of Mendel.

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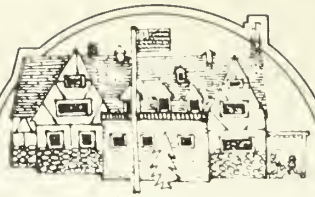

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that music could only be an embellishment on the surface of her life and never its "fundamental bass." He managed, however, to ignore the letters from Uncle Jakob Bartholdy, now Consul in Rome, who advised against allowing Felix to become a professional musician, "which is after all no kind of career, no life, no goal.")

With Fanny to one side of him and Rebecca and Paul, two and four years younger, on the other, Felix was the Crown Prince. At ten, after three years' study with the highly competent Ludwig Berger, he gave his first recital at the piano. He traveled widely with his family, turned into an accomplished linguist, and learned to execute the elegant drawings that adorn his letters and journals. He became the pupil and protégé of Carl Zelter, composer, choral conductor, and partner in a prolific correspondence with Goethe, and it was through Zelter that the boy met Goethe, improvising for him at the piano as well as playing the Beethoven Fifth for him and thoroughly enjoying his rather flirtatious friendship with that seventy-two-year-old Olympian eminence.

Goethe and Shakespeare were the amphiparnassus of Mendelssohn's literary landscape. A letter that Mendelssohn wrote in 1829, describing a Charles Kemble production of *Hamlet* at Covent Garden that ended with Horatio hurrying to the footlights and announcing "Ladies and gentlemen, tomorrow evening *The Devil's Elixir,*" demonstrates a thorough knowledge of the tragedy, and the most famous of Shakespeare's plays were regularly read aloud and acted at home. The *Midsummer Night's Dream* Overture was heard as a piano duet in the Mendelssohns' grand house on Leipziger Strasse in Berlin. Seventeen years passed before Mendelssohn had occasion to return to *A Midsummer Night's Dream,* and he was by then the world famous composer of *Saint Paul* and the *Italian* and *Scottish* symphonies. (The Violin Concerto and *Elijah* were yet to come.) Upon his accession to the throne in 1840, Frederick William IV of Prussia established an Academy of Arts in Berlin and summoned Mendelssohn to take charge of its musical affairs. The writing of incidental music for such plays as Racine's *Athalie,* Sophocles's *Oedipus at Colonus,* and *A Midsummer Night's Dream* was among his duties. Mendelssohn's knack at recapturing or continuing the atmosphere and style of the overture by his seventeen-year-old self is remarkable testimony to his professionalism and adaptability. But, to return for a moment to an earlier thought, a composer of, say, Mozart's potential for growth could not have made so neat a match: it is impossible to imagine the composer of *Don Giovanni* reverting to the manner of *La finta giardiniera* or the Beethoven of the Opus 95 string quartet making a convincing return to the style of Opus 18.

The overture sets the mood for the whole play, not for the first act, which is entirely concerned with expository matter in Athens—the dilemma of the mismated lovers and the plans of Bottom the weaver and his fellow rustics to perform in a play at the nuptials of Duke Theseus and Hippolyta, Queen of the Amazons. It is in the second act that we enter Shakespeare's land of fairies and dreams. The Scherzo precedes the rising curtain of Act II, where Puck and a fairy are disclosed. The Nocturne brings the final curtain on Act III. Hermia, bewildered by the perplexing events which have estranged her lover, having aroused the jealousy of her companion, Helena, and set Lysander and Demetrius

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against each other in anger, has become exhausted and fallen asleep. To the strains of this Nocturne, Puck, who as *deux ex machina* has restored Bottom to his proper shape, squeezes on the sleeping Lysander's eyelids the juice of the magic white flower, "purple with love's wound," in order that

> Jack shall have Jill;
> Nought shall go ill;
> The man shall have his mare again,
> And all shall be well.

The victims of the magic spells having been released as if waking from a dream, the scene is set for Act V—the palace of Theseus on the nuptial night of the Duke and the Queen, Lysander and Hermia, Demetrius and Helena. The Wedding March opens this act and is repeated as the company retires.

The *Capriccio brillant* is one of a pair of short works for piano and orchestra, the other being the *Rondo brillant* in E flat of 1834. Mendelssohn wrote the *Capriccio* while on vacation in London. Evidently his sister Fanny and the theorist A.B. Marx, an old family friend, had spoken ill of the piece, for in 1835, after Mendelssohn had heard Clara Wieck (later Clara Schumann) play a knockout performance of it in Leipzig, we find the composer leaping to the defense of his opuscule. "It has a really bright sound with the orchestra," he writes to Fanny, "and it seems good enough as concert pieces go." He adds that he finds it "prettier" than the Rondo in E flat. An Andante introduction in B major leads to an Allegro con fuoco (with fire) in Mendelssohn's most beguilingly glittering manner.

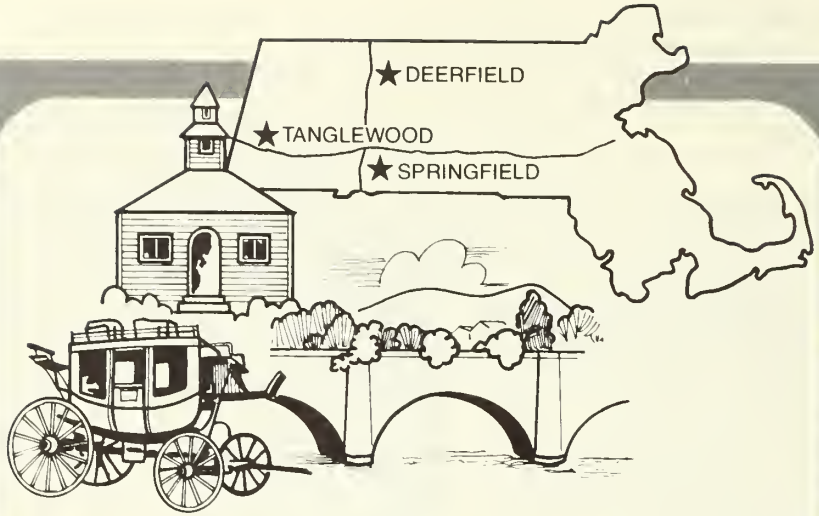
—Michael Steinberg/John N. Burk

John N. Burk was the Boston Symphony's program annotator from 1934 until 1966.

Frédéric Chopin
Andante spianato and Grande polonaise
for piano and orchestra, Opus 22

Frédéric Chopin was born in Zelazowa Wola, near Warsaw, probably on 1 March 1810, though perhaps on 22 February 1810, and died in Paris on 17 October 1849. The Andante spianato *was composed in 1834 as an introduction to an earlier work, a polonaise for piano and orchestra which he had completed in July of 1831. The two works were published together as Opus 22 in 1836. In addition to the solo instrument, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, one trombone, timpani, and strings.*

Chopin completed only six works for piano and orchestra, all of which predate his arrival in Paris at the age of twenty-one. The two concertos, the Opus 2 Variations on *"La ci darem"* from *Don Giovanni*, the Opus 13 Fantasy on Polish airs, the Opus 14 *Krakowiak*, concert rondo, and the Opus 22 *Grande Polonaise* were written for the most part during and shortly after his conservatory days in Warsaw. All of them were



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conceived as brilliant display pieces for the soloist, and when Chopin left Warsaw in 1830—for good as it turned out—he took with him five of these works as showpieces for the tour with which he hoped to establish his name throughout Europe. The sixth, the *Grande Polonaise,* he composed in 1831 while marking time in Vienna, one of the stopping points on his desultory and not at all successful tour. In a negative way these pieces were essential to his development as a composer, for they allowed Chopin to rid himself early on of aspirations to write in a form and medium for which he lacked any outstanding talent. With the exception of the *Allegro de concert,* Opus 46, which he never scored, he made no effort after 1831 to write for orchestra. Aside from some songs and two pieces of chamber music, he would devote the rest of his life to the composition of piano music. It was a decision that would profoundly enrich the literature of the piano, one that would profoundly affect nearly every subsequent composer who wrote for this instrument.

Apart from the concertos, Opus 22 is his most successful work for piano and orchestra, but, having said that, one must add that none of his works in this medium is really successful. As Gerald Abraham has noted, "they must be considered purely and simply as large-scale showpieces for the soloist, with necessary but regrettable orchestral backgrounds." Chopin's notoriously inept orchestration has prompted re-orchestrations by numerous would-be improvers—Kalkbrenner, Tausig, Balakirev and Granados in the case of the concertos, Scharwenka in the case of the Polonaise—but a major and perhaps insurmountable problem is that in the purely orchestral passages the music itself comes across as little more than a dutiful gesture toward fulfilling the formal requirements of the medium. Especially so in the Polonaise, whose rickety accompaniment is so dispensable that it is unusual to hear the work performed in its original form. Most pianists present Opus 22 as a solo work, which is easily done because the first section, the *Andante spianato,* is in fact a solo work, and the orchestral part of the succeeding Polonaise is easily transferred to the piano. Except for the brief introduction, the piano is hardly silent for a moment during the Polonaise, and the solo writing is so rich and full that it can be played quite successfully without benefit of an orchestra. In this form the work has become a great favorite of virtuosos, and one need only listen to Josef Hofmann's celebrated recording to appreciate the effect it can make as a solo piece.

Chopin performed the work—with orchestra—at one of his last public appearances in Paris, 26 April 1835, and won great success with the Polonaise, though the introductory Andante, an exquisite example of his mature art, seems to have made little effect. This part of the work was written in 1834, three years after the Polonaise, and the two were published together in 1836 as "*Grande Polonaise brillante,* preceded by an *Andante spianato,* for piano with orchestra." The word *spianato* means "smoothed-out," an expressive indication which Chopin reinforced with the further direction that the music is to be played *tranquillo,* and the mood of the opening G major cantilena, with its rippling accompaniment, is indeed the very essence of tranquility. A chordal trio in C major maintains the quiet atmosphere, and after a brief return to the Andante and a final reference to the trio, the orchestra enters with a short

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declamatory bridge passage which modulates to the E flat tonality of the Polonaise. To be sure, the music is conceived in a show-off vein, but only the stuffy will sniff at Chopin in this vein—and only the super-confident technician will attempt to brave the nightmarish difficulties he could invent in this vein.

—Harry Neville

Harry Neville was the Boston Symphony's program editor from 1973 to 1974.

Béla Bartók
Concerto for Orchestra

Béla Victor János Bartók was born in Nagyszentmiklós, Hungary, now Sânmicläusulmare, Rumania, on 25 March 1881 and died in New York City on 26 September 1945. He wrote the Concerto for Orchestra for the Koussevitzky Music Foundation in memory of Natalie Koussevitzky shortly after her death. The score is dated 8 October 1943. The Boston Symphony Orchestra gave the world premiere under Serge Koussevitzky's direction on 1 December 1944 in Symphony Hall, Boston. It is scored for three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, tam-tam, two harps, and strings.

Virgil Thomson said once that either you respond to music viscerally or you do not respond at all. If that be so, perhaps one who heard the premiere of Bartók's *Concerto for Orchestra* (and who did respond viscerally) cannot be expected to "describe" this work with appropriate detachment. As it happens, the composer himself obviated the dilemma by providing us with an analysis of the score. Of that more later.

Formal description, however, is only part of the annotator's job—and by far the least interesting for all concerned save pedants and possibly students trapped in courses requiring them to simulate competence in this dreary genre. Setting the scene vis-à-vis circumstances of composition can be pretty dull also (and equidistant from the expressive point of the music); but a listener is nevertheless entitled to this information in anticipation of any auditory experience. It can always be ignored, but when it is accurate it can be helpful.

As to the genesis of Bartók's *Concerto for Orchestra* it is possible for once to be factually precise, even if its nearness in time compels the utmost prudence in value judgments. And yet how vividly the composer's presence lingers with those who knew him however slightly, not to speak of his neighbors along Manhattan's West 57th Street who knew him only from afar because they were reluctant to infringe on an artist's right to be left alone. In all the purlieus where he moved, the memory of Bartók's modest mein is indelible. (But shyness, it should be noted, is not self-abnegation; the latter trait never has coexisted with creativity.)

A further prefatory note is in order regarding the performance history of this music. You will read in any number of ordinarily reliable sources (beginning with the printed score, incredibly) that the work was given its

premiere in New York. The truth of the matter is that not only the first but also the second, third, and further performances were presented in Boston. Moreover, behind this fact lies most of the story that is worth telling about the *Concerto for Orchestra*—both for its uncommon amount of "human interest" and for the light it throws on the music as a consequence. That story is as follows.

Bartók himself wrote that the "general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one." Now hear the more nearly complete truth:

Two years and two months before he was to die, Bartók was very far from being the popular composer he became so quickly after he had fulfilled the primary requirement for immortality. He was among the *least*-performed of leading contemporaries, actually. For that and other reasons he was not a happy man. He was also an extraordinarily poor man, notwithstanding the lengthy and respectful entries about him in the encyclopedias. On top of all this, he was physically a sick man (though his ailment was not yet correctly diagnosed—in the early 1940s medical science knew little about leukemia). His physicians were in despair, and so was he.

And then, one warm day in that summer of 1943, there arrived at Bartók's small room in Doctors Hospital an unannounced caller whose very eminence must have given the patient reason to doubt that the world had forsaken him. In various accounts this famous visitor is

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described as a "mysterious stranger"—an allusion to the unknown patron who commissioned a Requiem from the dying Mozart, and simultaneously an implication that Bartók never before had met his unexpected guest. (H.W. Heinsheimer, an intimate of the composer who had been with the publishing house of Boosey and Hawkes, wrote as late as 1949 that the celebrity had totally ignored Bartók's important scores; and "I don't think that the two men had ever met before that day in the hospital.")

Again, the folklore must give way to facts: the distinguished caller was Serge Koussevitzky, who had introduced both Bartók the pianist and Bartók the composer to Boston Symphony audiences as far back as 1928. As of 1943 they did not count each other as close friends, to be sure. But one cannot doubt for a moment that each of these men knew the artistic measure of the other.

Koussevitzky had come alone. Accepting the only chair, he drew it close to the bed and began at once to explain his mission. Aware that the fiercely proud composer would accept neither charity nor an assignment he did not feel able to undertake, the conductor did not "offer" a commission to the desperately ill Bartók. Instead, lying as matter-of-factly as he could, he reported that he was acting as a courier for the Koussevitzky Foundation (set up as a memorial to his late wife Natalie) and that he was bound to leave a check for $500 with Bartók whether or not any new piece would be forthcoming. This figure, he added, was only half of what had been set aside. Another $500 would be paid upon receipt of the score it was hoped that Bartók could write. But the first $500 was his irrevocably.

The composer made no direct reply, but it was clear to Koussevitzky (so he subsequently disclosed) that the invalid suddenly had developed a determination to recover. For fully an hour the two talked with more and more animation on a variety of subjects. Then a nurse came in and motioned to the visitor that it was time for him to leave. (Koussevitzky must have been delighted at the success of his harmless deception. Fritz Reiner and Joseph Szigeti among others had assured him that nothing else would work, and no doubt they were right.) Orthodox medicine has no explanation for the speedy, if temporary, recuperation that ensued. The grimmest prognoses would be confirmed soon enough, but after Koussevitzky's visit Bartók rallied so astonishingly that the incredulous specialists authorized his discharge from the hospital.

Seeking the sun, Bartók wandered southward. He stopped at Asheville, North Carolina, where he rented a piano-less room and started composing. Almost immediately his publisher's New York office began to receive urgent requests for music paper. As fast as the bundles arrived he wrote for more. There and then, between 15 August and 8 October, the *Concerto for Orchestra* became a reality. Bartók sent the autograph manuscript for copying in three separate batches as the work took shape.

As evidence of Koussevitzky's enthusiastic advocacy, it is of more than passing interest that one review of the premiere (by Cyrus Durgin in the *Boston Globe*) apparently inspired the conductor to reschedule the work in the same Friday/Saturday series four weeks later! It has been said that Koussevitzky was angered by the critical consensus, but a perusal of the original notices hardly supports this contention; the reception ranged

from extreme cordiality to soaring panegyric. Koussevitzky's repeat performances almost surely were prompted by this passage in the *Globe* article: "So much new music is heard once or twice and then forgotten that I hope Mr. Bartók's Concerto will be a fortunate exception to the rule. Let's hear it again this season." Having heard it on 1 and 2 December 1944 the same subscription audiences did hear it again within the month; it was performed again 29 and 30 December 1944, and it has been in the international standard repertoire ever since.

Having put right various other errors, it remains to correct one last one. Numerous sources perpetuate the misinformation (apparently traceable to the aforementioned Heinsheimer article) that Bartók was not present in Symphony Hall for the premiere of his *Concerto for Orchestra*. But in fact he was, of course, present. I clearly remember his acknowledging the applause with diffident little bows, and this is attested by the next day's reviews.

On the following 10 January came the first New York performance, again by the Boston Symphony under Koussevitzky. It was a bitter cold night, but Carnegie Hall never seemed warmer. Bartók's health once more had taken a turn for the worse, and Koussevitzky had to lead the small, stooped figure onstage very, very slowly while the house cheered and cheered. Then the conductor slipped quickly out of sight and left Bartók alone for the audience to deal with as he was sure they would. Bartók knew then, no matter how often he had wondered before, that he had touched the hearts of the multitude. Trembling but at long last triumphant, he went home that night—home was a miniscule apartment three blocks away—with his cup overflowing, full of plans for the future.

Structurally, the *Concerto for Orchestra* is like an ingènious building: as much as the experts admire it they are compelled to take it apart in search of some elusive principle. Whether or not to discourage this mischief, Bartók prepared this analytic précis for the first Boston performances:

"The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a *'concertant'* or soloistic manner. The 'virtuoso' treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the *'perpetuum mobile'*-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

"As for the structure of the work, the first and fifth movements are written in a more or less regular sonata form. The development of the first contains fugato sections for brass; the exposition in the finale is somewhat extended, and its development consists of a fugue built on the last theme of the exposition. Less traditional forms are found in the second and third movements. The main part of the second consists of a chain of independent short sections, by wind instruments consecutively introduced in five pairs (bassoons, oboes, clarinets, flutes, and muted trumpets). Thematically, the five sections have nothing in common. A kind of 'trio'—a short chorale for brass instruments and side-drum—follows, after which the five sections are recapitulated in a more elaborate instrumentation. The structure of the fourth movement likewise is chain-

like; three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motifs. Most of the thematic material of this movement derives from the 'introduction' to the first movement. The form of the fourth movement—*'Intermezzo interrotto'* ['Interrupted Intermezzo']—could be rendered by the letter symbols 'ABA—interruption—BA.'"

One would never guess from the foregoing no-nonsense outline, nor from the marvelously witty, powerfully affirmative work itself (including, by the way, a hilarious burlesque of Shostakovich's Seventh Symphony in the Intermezzo), that this score was the orchestral last will and testament of a frail, failing man who weighed something under eighty-seven pounds. Its triumphant success renewed his confidence, all right; but there was no renewing his vigor. Eight months after that thunderous ovation in Carnegie Hall, Béla Bartók was dead.

—James Lyons

The late James Lyons, editor of *The American Record Guide*, won the Deems Taylor Award of the American Society of Composers, Authors, and Publishers for his Boston Symphony program notes.

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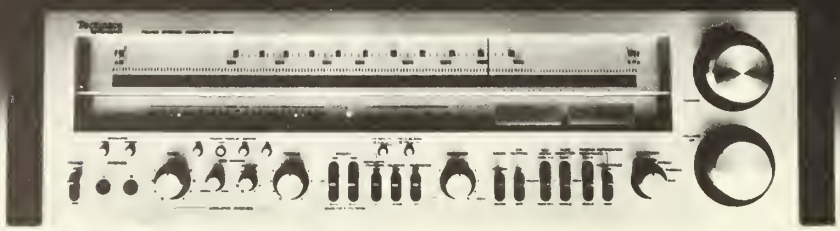

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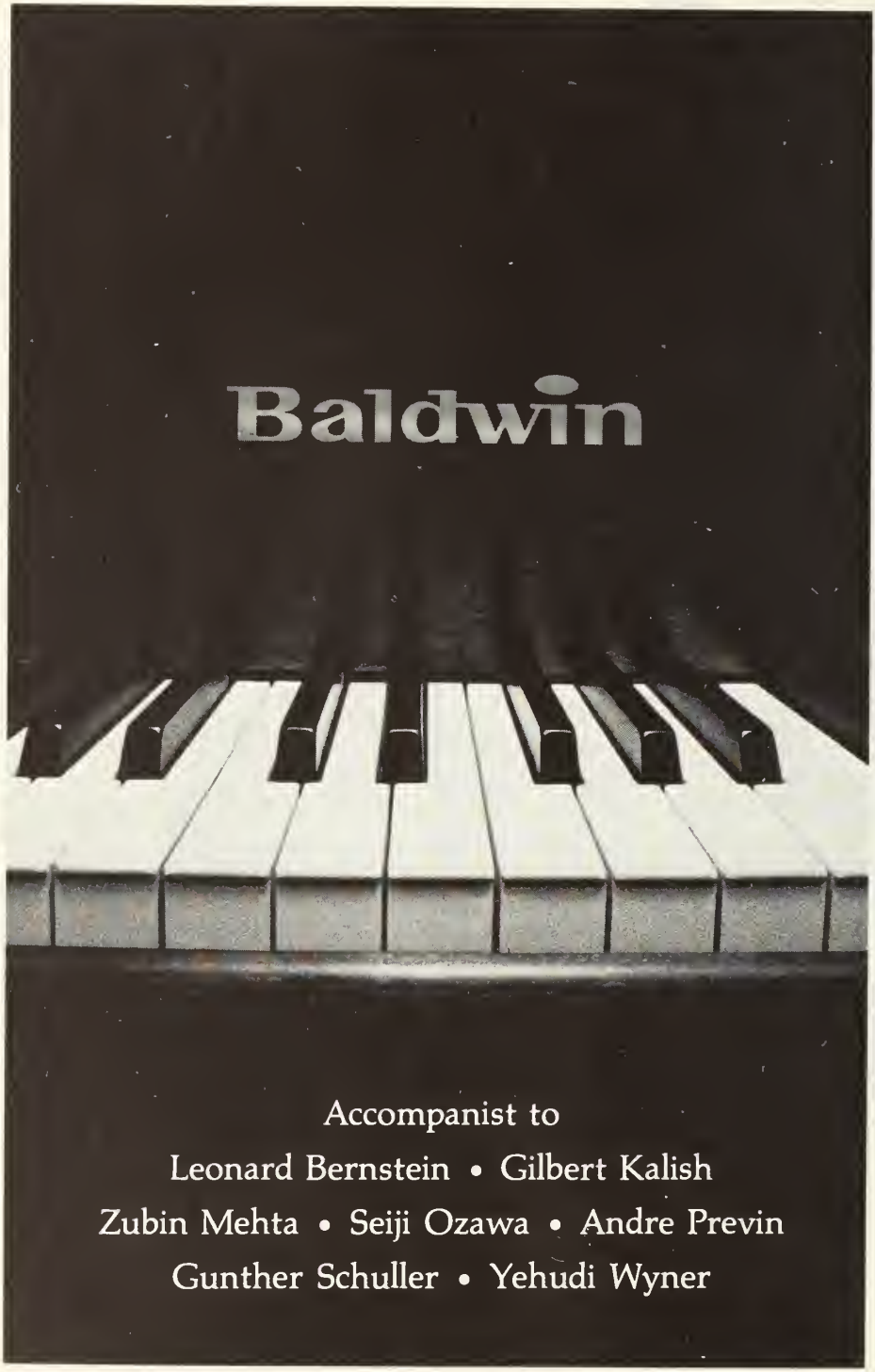
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Hector Berlioz
The Damnation of Faust, Dramatic legend in four parts, Opus 24

Hector-Louis Berlioz was born in Côte-Saint-André, Department of Isère, France, on 11 December 1803 and died in Paris on 8 March 1869. He began to compose La Damnation de Faust *in 1845 and completed it on 19 October 1846. The composer conducted the first performance on 6 December 1846 at the Opéra-Comique. It was first performed in America on 12 February 1880 when Leopold Damrosch introduced it in New York. The score calls for three flutes and two piccolos, two oboes and two English horns, two clarinets and bass clarinet, four bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, two tubas, timpani, percussion, two harps, strings, soloists, and chorus.*

Goethe's *Faust* was paramount among the dramas drawn upon by nineteenth-century composers for their musical texts. Its influence was extensive, thanks to the opera and concert settings derived from it by Berlioz, Schumann, Liszt, Gounod, and Boito—the best-known adapters—and to many others. The Goethean epic even extended its influence into the twentieth century via Mahler and Busoni, though Busoni's opera libretto is more indebted to an old Faust puppet-play than to Goethe's directly. At any rate the principal works in question can be charted as follows:

1828	Berlioz	*Huit Scènes de Faust* (concert work)
1840	Wagner	*Eine Faust Ouvertüre* (first version)
1846	Berlioz	*La Damnation de Faust* (concert work)
1853	Schumann	*Scenen aus Goethes 'Faust'* (concert work)
1857	Liszt	*Eine Faust Symphonie*
1859	Gounod	*Faust* (French opera)
1868	Boito	*Mefistofele* (Italian opera)
1906	Mahler	Symphony No. 8
1924	Busoni	*Doktor Faust* (German opera)

(Schumann's, Liszt's, and Mahler's are settings of portions of Goethe's original German text; Wagner's concert overture inspired by Goethe cannot be ignored, even though it is of course completely non-vocal—just as Liszt's symphony is *mainly* non-vocal.) Here we have almost a full century of musical Fausts! Hector Berlioz was first on the scene, then, and was very nearly the second as well.

In November 1827, when Gérard de Nerval's excellent French translation of Goethe's play first appeared, Berlioz was only a twenty-three-year-old student. Beethoven had died the previous March, and in September Berlioz had seen and fallen hopelessly in love with Henrietta Smithson. In Weimar, the seventy-eight-year-old Goethe himself had greeted Nerval's version with high enthusiasm. "I cannot read *Faust* any more in German," he declared, "but in this French translation everything is again fresh, new and ingenious." As for Berlioz, he said in his *Memoirs:* "I was fascinated by it instantly, and always carried it about with me, reading it anywhere and everywhere—at dinner, in the theater, even in the streets. The translation was in prose, and with some versified fragments of songs,

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hymns, etc. I yielded to the temptation of setting these; and no sooner was this difficult task ended than I was foolish enough to have them printed at my own expense."

The "versified fragments" with orchestra accompaniment, published as *Eight Scenes from 'Faust,'* were as follows:

1 Easter Hymn
2 Song and Dance of the Peasants
3 Chorus of Sylphs
4 Brander's Song of the Rat
5 Mephistopheles's Song of the Flea
6 Marguerite's Ballad of the King of Thule
7 Marguerite's Song, "My peace has fled"
8 Mephistopheles's Serenade

Faust himself, as we see, did not yet make an appearance in these set-pieces.

Never lacking in temerity, young Berlioz was nothing loath to send Goethe himself a copy of this music for which he had, after all, paid a pretty penny. He attached a suitably deferential letter. As in similar cases, the aging poet sent the score on to his composer-friend Carl Zelter, saying: "Do me the kindness of giving me your Zelterian judgment of the work, and calm the curiosity I feel at the sight of these patterns of notes which seem so strange and marvelous." On examination of the score, Zelter replied that there ought to be an opportunity "some day or other of using as an object lesson this fragment of an abortion resulting from a hideous incest." This Berlioz, he avouched, was one of those who could not participate in anything "except by noisy expectorations, sneezing, croakings, and vomitings."

Ernest Newman said of the *Eight Scenes* in 1933: "When this splendid and extraordinarily original music was written, Beethoven had been in his grave less than two years . . . Although Berlioz had already tried his hand at several things, he issued the *Eight Scenes* as his Opus 1. The work is certainly the most astounding Opus 1 that the world of music had ever known, or, in all probability, will ever know. It contained, in addition to numbers such as the 'Song of the Rat' and the 'Song of the Flea,' which can still hold their own among their competitors, such immortal masterpieces as the two songs of Margaret and the Serenade, and, in the 'Chorus of Sylphs,' a piece of tone-painting that is as remarkable today as it was a hundred years ago . . . Poor Zelter, of course, could make nothing of it; the mere sight of the orchestral layout of the Sylph music must have given him vertigo."

Having later decided to compose a more comprehensive and dramatic concert work on *Faust,* Berlioz vented an opinion of the *Eight Scenes* in his *Memoirs* that would seem, superficially, to be closer to Zelter's verdict than to Newman's. Referring to a friendly reaction to the score from a well-known critic in Berlin, he continued: "This unexpected encouragement, coming as it did from Germany, gave me the greatest pleasure; but it did not blind me to the many and grave defects of the work, which was incomplete and badly written. It had, however, some good points, which I retained and developed in quite a new form in my legend, *La Damnation de*

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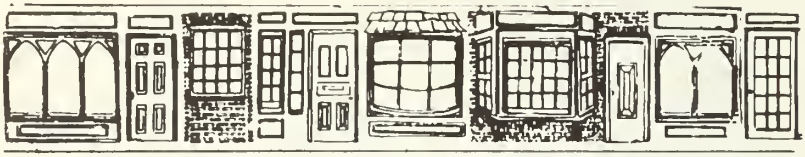

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Faust. As soon as I became convinced of its worthlessness I withdrew the work from circulation and destroyed all the copies I could lay hands on."

Eighteen years later, the more mature but no less flamboyant composer of *Symphonie fantastique, Lélio, Harold en Italie, Roméo et Juliette,* and *Symphonie funèbre et triomphale* returned once more to *Faust*. It was early in 1846, when he was conducting, in a tour of the European musical capitals, excerpts from his works with greater success then he had been able to muster in Paris. "During these travels in Austria, Hungary, Bohemia, and Silesia," he wrote, "I began the composition of the legend of *Faust*, which I had long been planning. When I had once decided upon undertaking it, I also made up my mind to write nearly the whole libretto myself, as not more than one-sixth of the work was taken up by a translation of fragments of Goethe's poem made by Gérard de Nerval twenty years before and then set to music by me, and by a few more scenes written by M. [Almire] Gandonnière from notes given him before I left Paris.

"Such being my decision, I attempted to write the verses for my music as I rolled along in my old German post-chaise. I began with Faust's 'Invocation to Nature,' not trying either to translate or even to imitate Goethe's masterpiece, but only to use it as an inspiration, and extract all its musical substance . . . Once launched, I wrote the rest by degrees, as my musical ideas came to me, and composed the score with a facility I have rarely experienced with any of my other works. I wrote when I could and where I could—in the coach, on the railroad, in steamboats and even in towns, notwithstanding the various cares entailed by my concerts. Thus I wrote the Introduction in an inn at Passau. At Vienna I did the Elbe scene, Mephistopheles's song *Voici des roses,* and the sylphs' ballet . . .

"One night, when I had lost my way in Pesth, I wrote the choral refrain of the *Ronde des paysans* by the gaslight in a shop. At Prague I got up in the middle of the night to write down a melody I was afraid of forgetting—the angels' chorus in Marguerite's apotheosis, *Remonte au ciel*. At Breslau I wrote the words and music of the students' Latin song, *Jam nox stellata*. On my return to France I composed the grand trio, *Ange adoré,* on a visit to the Baron de Montville, near Rouen."

What inspired Berlioz more than anything, no doubt, and set visions of triumph dancing in his head, was the extraordinary success he had achieved in Hungary, during his tour, with an attractively adaptable short piece. "Before my departure for Hungary," he wrote, "a Viennese amateur, well up in the ways of the country which I was about to visit, had brought me a volume of old airs. 'If you wish to please the Hungarians,' said he, 'write a piece on one of their national themes.' I took his advice and chose the theme of Rákóczi, on which I wrote the grand march you know. No sooner had the announcement of this new piece spread through Pesth than the national imagination began to ferment. They wondered how I should treat that famous—one might say almost sacred—theme, which had long set all Hungarian hearts beating with enthusiasm for liberty and glory.

"There was even some anxiety on the subject; they dreaded a profanation . . . On the day of the concert, I felt a certain tightening in my throat when the moment came for producing the piece. After a trumpet phrase based on the rhythm of the first bars of the melody, the

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theme appears, you will remember, performed *piano* by the flutes and clarinets, and accompanied *pizzicato* by the stringed instruments. To this unexpected exposition the public listened in silence. But when, after a long crescendo, fugued fragments of the theme reappeared, interrupted by dull beats of the big drum, simulating the effect of distant cannon, the room began to seethe with an indescribable sound. And when at length the orchestra burst out in a furious melee and hurled forth the long-delayed *fortissimo*, it was shaken by the most unheard-of cries and stampings. The concentrated fury of all this burning audience exploded in accents that made me shiver in terror. I felt as if my hair were standing on end."

Thus he resolved to introduce the march into *Faust*, "by taking the liberty of placing my hero in Hungary at the opening of the action, and making him present at the march of a Hungarian army across the plain." For this liberty Berlioz was severely reprimanded by a noted German critic and others, and so he made his reply in the preface to the score, pointing out that the composer ought to have no less scope than the dramatist in adapting the material at hand:

"It has been asked by many why the author sends his hero to Hungary. The answer is simply because he wished to introduce a composition, the theme of which is Hungarian. This he does not hesitate to admit openly; and he would have sent him anywhere else, had any other musical motive induced him to do so. Did not Goethe himself, in his second part of *Faust*, take his hero to Sparta into the palace of Menelaus?" In his *Memoirs* he added that he had not bound himself to follow Goethe's plot, and that "the most eccentric travels may be attributed to such a personage as Faust without transgressing the bounds of possibility." And finally he remarked: "I have often wondered why these same critics never reproached me about the libretto of *Roméo et Juliette*, which is not very like the immortal tragedy. No doubt because *Shakespeare was not a German*. Patriotism! Fetishism! Idiocy!"

Thus Hungary's "almost sacred" tune became permanently affixed to a German legend, through Berlioz's dramatic adaptation. The final change of context for the Rákóczi March was what would be called, in the popular jargon of today, a "ripoff," since it occurs with the "Dance of the Sylphs" and the "Minuet of the Will-o'-the-Wisps" in the short suite of orchestral excerpts from *La Damnation*.

Berlioz dedicated his "dramatic legend" to Franz Liszt, and Liszt later returned the compliment by dedicating his *Faust* Symphony to Berlioz. The year 1846, which engendered the bulk of his work on *La Damnation*, did not end without its premiere, though hardly the dreamed-of triumph. "To have written it was nothing," the composer's *Memoirs* continue. "I wanted to bring it out; and then began all my misfortunes and miseries. The copying of the orchestral and vocal parts cost me an immense sum, and the numerous rehearsals on which I insisted, and the exorbitant price of 1,600 francs for the hire of the *Opéra-Comique*, the only room then at my disposal, embarked me in an undertaking that was bound to end in ruin . . . Years had elapsed since the first performance of *Roméo et Juliette*, during which the indifference of the Parisian public about everything concerning literature and the arts had made incredible strides . . . It was

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the end of November; snow was falling, the weather was dreadful. I had no fashionable cantatrice to sing the part of Marguerite . . . The result was that *Faust* was twice performed to a half-empty room. The concert-going Parisian public, supposed to be fond of music, stayed quietly at home."

After that financial disaster, Paris was not to see another complete *Damnation of Faust* during Berlioz's lifetime. It became immensely popular only after his death; and, at the turn of the century, it also began to be staged as an opera—first in Monte Carlo and then at the Metropolitan, Covent Garden, etc. That development has evoked a new controversy, the cantata itself no longer being controversial. The opera producers have not failed to note that the score is sprinkled with evident "stage directions." But in the operatic versions other works of Berlioz too have usually been drawn upon to provide additional music for scene changes. Sir Thomas Beecham, for example, introduced a fugal passage in F sharp minor from *L'Enfance du Christ* to bridge Parts I and II. "This," wrote Ernest Newman, "proceeds quite naturally from the A major of the Hungarian March, and leads as naturally, when the curtain rises, into the F sharp minor of Faust's monologue . . . while the crime has been avoided of adding to the score of *Faust* any music that is not Berlioz's own."

In his book *Berlioz and the Romantic Century,* on the other hand, Jacques Barzun argues that "such transfers always involve mutilation, interpolations, utterly needless visual effects—and moreover leave the spectator disappointed. For the drama of the *Damnation* is symbolic, invisible, evocative. Had Berlioz intended an opera, his design would have been notably different; he would not have limited himself to three principals, chorus, and orchestra, and other scenes would have been chosen: we know this on his own authority, in letters relating to the requirements of a true *Faust* opera."

Barzun also reasons that *La Damnation,* as a concert work, is no "haphazard exploitation of whatever is picturesque in the philosophical poem," as frequently has been assumed, but "a highly organized entity whose parts cast mutual reflections one on another . . . [The] choral close balances the Easter chorus in Part II, just as the orchestral march and minuet balance each other in I and III. The first three parts open with Faust, the last—in which Faust sinks to perdition—with Marguerite; each opening is individual and characteristic, and marks a leap forward in the drama, just as each closing is collective, anonymous, and, except for the last one, tragically soulless . . . This 'philosophy' is more persuasive in that Berlioz did not consciously force it into plot or words, but let it express *him,* through his choice of musical scenes and their treatment."

All commentators seem to be agreed, at least, that *The Damnation of Faust* is the most lyrical of his larger vocal works. Here, indeed, Berlioz's marvelous orchestra sings almost as continuously as his solo and choral voices. All the more effective, then, is the solitary, abrupt descent into the fantasy of a nightmare in the unparalleled "Ride to the Abyss" of Part IV—an even more compelling nightmare than the corresponding "Dream of a Witches' Sabbath" in *Symphonie fantastique.*

—Jack Diether

Jack Diether, best known as a leading authority on Mahler and as president of The New York Mahlerites, is a music critic and a frequent contributor of program notes to symphony orchestras and record companies.

The Damnation of Faust (Synopsis)

Part I

A plain in Hungary

Introduction

Faust, alone in the fields at sunrise, sings an apostrophe to nature and remarks on the sweetness of solitude, far from human strife. As he concludes, fragments of a peasant dance and Hungarian march are heard. The latter are distant warlike echoes which begin to disturb the peace of the pastoral scene.

Peasant Dance (Faust and Chorus)

Contraltos lead the choral dance; Faust envies them their simple joy.

Another part of the plain (Faust)

An army advances, and Faust observes their proud and happy manner, the fire in their eyes. Every heart must respond, he declares—except his own. The troops pass by to the Hungarian march. Faust leaves the scene as the din mounts.

Part II

In the north of Germany

Faust alone in his study. Easter hymn.

Faust reflects that pastoral solitude bored him after all. He finds no joy in earthly pursuits. He lifts a poisoned cup to his lips, but is stayed by the sound of an Easter hymn outside. His eyes fill with tears as he recalls happy days of childhood and the sweetness of prayer. He lets the cup fall.

Faust and Mephistopheles

Mephistopheles makes a sudden appearance, piercing Faust with his burning glance. He informs Faust that he is the spirit of life, who can give him everything he longs for if Faust will but follow him. They disappear into the air.

Auerbach's cellar in Leipzig

Mephistopheles shows Faust a company of students and other revelers singing the praises of wine. Some of them ask for a pleasant yarn, and Brander sings the ribald "Song of the Rat," which the students conclude with a *Requiescat in pace.* He then invites all to join in an *Amen.* Mephistopheles tells Faust to attend well, and he will see bestiality in its natural state. The revelers sing a fugue on the theme of Brander's song. Mephistopheles compliments them by saying he would have sworn he was in church, and offers to sing something just as touching. The students little relish this mockery from a stranger, but they consent. Mephistopheles sings the "Song of the Flea," the revelers echoing the refrain. Faust announces he has had enough, and he and Mephistopheles again disappear.

Woods and meadow on the banks of the Elbe

Back in an idyllic spot, Mephistopheles sings Faust to sleep. As Faust begins to dream, the chorus of gnomes and sylphs conjures up for him a vision of Marguerite, child of innocence and love, while Mephistopheles suggestively repeats "Happy, happy Faust!" Faust reiterates Marguerite's name in his sleep. Dance of the sylphs. The spirits of the air hover about Faust, then disappear one by one. Faust awakens in an extreme agitation of burning ardor. Mephistopheles tells him to follow him once more.

Chorus of soldiers and students marching toward the town

Soldiers on leave sing the praises of conquest in war and love. Some students strike up their own chant, singing in Latin: "Under the smiling moon let us scour the town for young maidens, so that tomorrow we can say, like happy Caesars, 'I came, I saw I conquered.'" The soldiers' chorus is recapitulated, while Faust and Mephistopheles take up the students' song.

Part III

Evening in Marguerite's chamber

Drum and trumpet retreat (Faust)

Drums and trumpets sound a retreat. Alone in Marguerite's room, Faust sings of his love for her image. Walking slowly, he examines the contents of the room with passionate interest.

Faust and Mephistopheles

Mephistopheles rushes in and tells Faust to conceal himself. As he hides Faust behind a curtain, he remarks that his will-o'-the-wisps will sing him a fine bridal song. As Mephistopheles disappears, Faust attempts to calm his own excitement.

Marguerite

Marguerite enters, holding a lamp in her hand. She says to herself she is afraid, like a child, and recalls her troubling dream of the night before in which she saw her future lover. As she sits braiding her hair, she sings the ancient ballad, "The King of Thule." Her voice drops at the end as she falls asleep.

A square in front of Marguerite's house

Mephistopheles reappears. He conjures up the fiery, deceitful ministers of hell and commands them to dance. Minuet of the will-o'-the-wisps. The dance over, Mephistopheles, pretending to play a hurdy-gurdy, says: "Now let us sing to this beauty a moral song, to make surer her perdition." He sings a mocking serenade, later joined by the chorus of the will-o'-the-wisps. He dismisses the apparitions and conceals himself to observe the scene he has set.

Marguerite's room (Marguerite and Faust)

Marguerite awakens and sees by her bed the man of whom she has dreamed. She acknowledges her feelings, and they sing of their mutual ardor.

Marguerite, Faust, Mephistopheles, and Chorus

Mephistopheles enters suddenly, to Marguerite's great alarm and Faust's consternation. He warns them that the neighbors have been aroused and are in the street; their shouts and jeers are soon heard below. Marguerite urges the pair to escape by the garden. Their parting trio is nearly overwhelmed by the growing hubbub.

Part IV

Marguerite's room. Romance.

Marguerite laments Faust's absence and apparent desertion in a passionate soliloquy. Retreat sounds once more, and again the choruses of soldiers and students are heard in the distance.

Forests and caves. Invocation to nature.

Faust, alone, hurls his cosmic despair into the torrents and tempests.

Recitative and chase (Faust and Mephistopheles)

Mephistopheles appears among the rocks. He tells Faust that Marguerite is in prison for murder: in her anxious nightly expectation of Faust she has administered overdoses of a sleeping potion to her mother. Mephistopheles will rescue her, despite Faust's scathing accusation, if Faust will sign a pledge to serve *him* thereafter. Faust snatches the parchment and signs it, crying. "What is tomorrow to me, while I suffer now?" Mephistopheles summons the black horses Vortex and Giaour.

The ride to the abyss (Faust, Mephistopheles, and Chorus)

Faust and Mephistopheles are galloping to hell, although Faust still thinks he is going to Marguerite. They ride through a group of peasants singing a *Sancta Maria* at a wayside cross and scatter them in confusion. A growling sound is heard. Faust declares he is pursued by a terrible monster, while great birds of night beat at him with frightful screams. "Are you afraid?" asks Mephistopheles. "Let us go back! The death knell already tolls for her." Faust cries, "No! I hear it!" He redoubles his speed while Mephistopheles spurs his own horse with shouts of "Hop! Hop!" Faust becomes more and more breathless and terrified. Skeletons dance in ranks, the sky rains blood, the earth heaves, and Mephistopheles cries out in a voice of thunder: "He is ours! I have conquered!" They fall into the abyss.

Pandemonium. Epilogue on earth.

A chorus of the damned greets Mephistopheles in the language of the demons. The Princes of Darkness ask him whether Faust is legally delivered to the fires. "He has freely signed," Mephistopheles replies. Demons bear Mephistopheles in triumph, while others dance around him singing. The infernal scene fades into the distance. After a moment of silence, there is an epilogue on earth. Solemn voices led by unison basses announce, *sotto voce,* that the dreadful deed has been accomplished far below, and now hell is again silent.

In heaven

A chorus of celestial spirits receives the spirit of Marguerite, exclaiming, "She has loved deeply, Lord!" A soprano voice reiterates her name as they sing, "Come, Marguerite, come." A chorus of children joins in her apotheosis.

ARTHUR FIEDLER

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Concord String Quartet

Founded in 1971, the Concord String Quartet won the prestigious Naumburg Chamber Music Award that same year. As quartet-in-residence at Dartmouth College, its four members combine teaching duties with a year-round concert series, six hours of rehearsal each day, radio and television appearances, recordings, and travel to nearly one hundred cities in this country and abroad. As champions of American music, the quartet has given the world premieres of more than fifty works, including George Rochberg's Fourth, Fifth, and Sixth quartets, written for them and performed in honor of the composer's sixtieth birthday. They frequently play the complete quartets of Beethoven, Schubert, and Bartók, as well as the rest of the standard literature, and their first recordings won two Grammy nominations as well as numerous citations and awards.

Violinist Mark Sokol was born in Oberlin, Ohio and raised in Seattle, where he studied for fifteen years with his father, Vilem Sokol. He completed his studies with Robert Mann and Dorothy Delay at Juilliard.

Violinist Andrew Jennings was born in Buffalo, New York, where he studied violin and chamber music with Pamela Gearhart and the Budapest Quartet. He was a scholarship student of Ivan Galamian at Juilliard, where he also worked with Felix Galimir and the Juilliard Quartet, and before joining the Concord Quartet he was assistant to Rafael Druian at the California Institute of the Arts.

Born in South Bend, Indiana, violist John Kochanowski studied at the Interlochen Arts Academy and at Juilliard, where his principal teachers were Robert Mann and Walter Trampler. He also studied with Bruno Giuranna at the Accademia Musicale Chigiana in Siena, Italy.

Cellist Norman Fischer began studying the cello in his home town of Plymouth, Michigan and, after finishing high school at the Interlochen Arts Academy, attended the Oberlin Conservatory of Music, where his principal teacher was Richard Kapuscinski.

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Gunther Schuller

Born in New York City in 1925, composer/conductor/educator/author/administrator Gunther Schuller was playing in the New York Philharmonic under Toscanini at sixteen, was appointed principal French horn of the Cincinnati Symphony at seventeen, was soloist with that orchestra the following season in his own horn concerto, and, by nineteen, had accepted a position with the Metropolitan Opera Orchestra. In 1959 Mr. Schuller resigned as solo horn of the Metropolitan to devote full time to composition, and he has received commissions from the Chicago Symphony, the New York Philharmonic, and, through a Ford Foundation grant, the Minneapolis Symphony. He has composed works for the New York City Ballet and the Hamburg State Opera, and his recent scores include a second horn concerto written for Barry Tuckwell; *Deaï*, a work for two orchestras premiered by the Boston Symphony and Toho School Orchestras in 1978; a trumpet concerto commissioned by the Ford Foundation for Gerard Schwarz; *Tre Invenzioni*, written for the twentieth anniversary of the Fromm Music Foundation; and a violin concerto written in 1976 for Zvi Zeitlin and commissioned by the Eastman School of Music.

Mr. Schuller's appearances as conductor have included among others the orchestras of Boston, Chicago, New York, Philadelphia, Cleveland, Los Angeles, and San Francisco, and, in Europe, the Berlin Philharmonic, London's BBC Symphony and Philharmonia Orchestra, the French Radio Orchestra, and the Bavarian Radio Symphony. From 1963 through 1965, Mr. Schuller organized and conducted *Twentieth-Century Innovations*, a history-making concert series sponsored by the Carnegie Hall Corporation. He broadcast a weekly series of 153 programs on *Contemporary Music in Evolution* over New York's WBAI radio, later heard on seventy-seven stations throughout the country, and in 1973 he wrote and hosted *Changing Music*, a series on contemporary music produced for PBS by WGBH in Boston. His work with the New England Conservatory Ragtime Ensemble, particularly his reorchestrations of Scott Joplin works derived from that composer's long-lost *Red Back Book* and recorded for Angel Records, was a major factor in the popular ragtime revival of the mid-seventies, and he conducted the Broadway premiere of Joplin's opera *Treemonisha* in October of 1975.

As an educator, Gunther Schuller taught French horn at the Manhattan School of Music from 1952 through 1964. From 1963 to 1965 he was acting head of the Composition Department of the Berkshire Music Center at Tanglewood and in 1965 succeeded Aaron Copland as head of the department, thereby becoming responsible for directing contemporary music activities at the BMC. He also served on the music faculty of Yale University as Associate Professor of Composition, a post he left to

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become President of the New England Conservatory of Music, where he remained from 1967 to 1977. Mr. Schuller is the recipient of numerous honors, including the National Institute of Arts and Letters Award, the Brandeis Creative Arts Award, two successive Guggenheim Fellowships, the Darius Milhaud Award, the Alice M. Ditson Conducting Award, and the Rodgers and Hammerstein Award. He holds honorary degrees from Northeastern University, the University of Illinois, Colby College, Williams College, and the New England Conservatory of Music.
Mr. Schuller is a member of the National Institute of Arts and Letters and the National Council of the Arts.

Joseph Silverstein

Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of twenty-three, became Concertmaster in 1962, and Assistant Conductor at the beginning of the 1971-72 season. A native of Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia. His teachers included Joseph Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award.

Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Jerusalem and Brussels. He appears regularly with the Boston Symphony as soloist, and he conducts the Orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, and he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World Records with pianist Gilbert Kalish. He is Chairman of the Faculty of the Berkshire Music Center at Tanglewood and Assistant Professor of Music at Boston University. In the fall of 1976, Mr. Silverstein led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he will be Interim Music Director of the Toledo Symphony.

Malcolm Frager

Pianist Malcolm Frager divides his time equally between Europe and the United States playing over one hundred concerts each season, and his most recent of more than twenty-five recordings is a digital disc of Chopin piano works for Telarc Records. A student of the renowned Carl Friedberg, who was a pupil of Clara Schumann and Johannes Brahms, Mr. Frager is also a *magna cum laude* graduate in languages from Columbia University. His fluency in seven languages stands him in good stead on international tours, and once, when during a South American tour a pedal fell off the piano, he remained on stage chatting with the audience in Spanish while it was being repaired. He is versatile at handling different types of problems: on one occasion he played a recital during a power blackout in a dark hall, a miner's lamp on his head.

Mr. Frager was the first pianist ever to win both the Edgar M. Leventritt Competition and the Queen Elisabeth of Belgium International Music Competition. Born in St. Louis in 1935, he began studying piano when he was four, gave his first concert in his home town at six, and made his debut as soloist at ten with the St. Louis Symphony under Vladimir Golschmann. He is now the most widely-traveled pianist of his generation, having at recent count played in over seventy foreign countries with every major orchestra. Mr. Frager has performed regularly with the Boston Symphony since his initial appearances at Tanglewood in 1963.

Julia Varady

Soprano Julia Varady made her greatly awaited debut at the Metropolitan Opera during the 1977-78 season singing Donna Elvira in Mozart's *Don Giovanni*. Born in Oradea, Rumania, she began violin lessons at age six at the local conservatory and studied violin, voice, theory, and musical pedagogy at nearby Cluj. By the time she graduated from the Cluj Musical Academy her gifts as a singer were recognized, and she made her operatic debut as Fiordiligi at Cluj's Rumanian State Opera. A vocal student of Emilia Popp and Arta Florescu, Ms. Varady took first prize at the International Concourse for Radiophonic Opera, studied and coached operatic roles in Rome with Cesarina Buonerba, then began to accept

engagements at the leading European opera houses. Her roles include five Mozart heroines, Gluck's Euridice and Alceste, Rosina in *Il barbiere di Siviglia*, Verdi's Violetta, Gounod's Marguerite, and leading ladies of Mascagni, Puccini, Richard Strauss, and Bartók.

As a concert singer, Ms. Varady has appeared with numerous orchestras in the music capitals of Europe as well as in America. This weekend's performance of Berlioz's *Damnation of Faust* marks her debut appearance with the Boston Symphony Orchestra, and she rejoins the BSO for the same work in Berlin next month as part of the Orchestra's tour of European music festivals.

Kenneth Riegel

Tenor Kenneth Riegel has sung regularly with the Boston Symphony since he first appeared at Tanglewood in August of 1971 under Colin Davis. Mr. Riegel came to the attention of the international music world singing the title role in the New York premiere of Henze's *The Young Lord*. He made his Metropolitan Opera debut in 1973 in Berlioz's *Les Troyens*, and he has subsequently been heard there in *Wozzeck*, *Die Meistersinger*, *Fidelio*, *Salome*, and *Die Zauberflöte*. Outside the United States, Mr. Riegel has sung Salzburg Festival performances of Mahler's Eighth under Leonard Bernstein, participated in the Flanders Festival's *Dream of Gerontius* by Elgar, and made his Vienna State Opera debut as Alfredo in *La traviata*. He was also heard in the title role of Gounod's *Faust* in Vienna's 1977 June Festival, and he has been a frequent guest of the Paris Opera, where he was chosen to portray Alva in the premiere production of the three-act version of Berg's *Lulu*.

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Mr. Riegel has sung performances of Beethoven's Ninth with the Cleveland Orchestra, Stravinsky's *Oedipus Rex* under James Levine at the Cincinnati May Festival, and New York Philharmonic performances of Berlioz's *Damnation of Faust*. He made three separate appearances with the Boston Symphony Orchestra at Tanglewood in 1977, under Leonard Bernstein, Seiji Ozawa, and Andrew Davis, and his Deutsche Grammophon recording with Leonard Bernstein and the Boston Symphony of Liszt's *Faust* Symphony won a 1978 *Grand Prix du Disque*. His other recording credits, on Columbia, include Haydn's *Harmonienmesse* and *Lord Nelson Mass* with Leonard Bernstein and the New York Philharmonic, and Carl Orff's *Carmina Burana* with Michael Tilson Thomas conducting the Cleveland Orchestra.

Paul Plishka

Born and raised in Old Forge, Pennsylvania, bass-baritone Paul Plishka won first place in the Baltimore Opera Auditions when he was twenty-three and joined the National Company of the Metropolitan Opera soon after. When the National Company dissolved, the Met invited him to join the parent company, and, since his debut in 1967, Mr. Plishka has performed

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over forty roles at the Metropolitan, including Ramfis in *Aida*, Wurm in *Luisa Miller*, Colline in *La bohème*, Leporello in *Don Giovanni*, and Pimen in *Boris Godunov*. He first sang King Marke in the only Metropolitan Opera performance of *Tristan und Isolde* featuring Birgit Nilsson and Jon Vickers together in the lead roles, in January 1974. In addition to his Met appearances, Mr. Plishka has starred with the opera companies of San Francisco, Philadelphia, Pittsburgh, New Orleans, Hartford, Newark, Toledo/Dayton, Ottawa, and Vancouver, and in Europe at La Scala, the Paris Opera, the Hamburg and Munich Staatsopern, Covent Garden, and the Spoleto Festival.

Mr. Plishka is also in demand with the country's leading orchestras, and he has sung with the Chicago, Cincinnati, and San Francisco symphonies, the Los Angeles and New York Philharmonics, and the National Symphony of Washington, D.C. He made his Boston Symphony debut at Tanglewood in 1968, returning in 1976 for performances of Beethoven's Ninth and Berlioz's *Roméo et Juliette*. His most recent BSO appearances, in October 1976, were as Prince Gremin in Tchaikovsky's Eugene Onegin in Boston and New York, conducted by Seiji Ozawa.

Douglas Lawrence

Baritone Douglas Lawrence, a native Californian, has been much in demand since his name was added to the roster of the late impresario Sol Hurok. He has given over forty performances in Los Angeles, and he has appeared at major music festivals in Europe and the United States, including Ojai, Aspen, Bethlehem, and the Vienna Festival, where his first in a series of recordings was completed with the William Hall Chorale and the Vienna Festival Symphony performing Britten's War Requiem. This was followed by his European recital debut in Stuttgart.

While steadily building his reputation as a recitalist, Mr. Lawrence has also become known for appearances in opera and oratorio, having made his debut singing Christ in a staged version of Bach's *St. Matthew Passion* given by the San Francisco Spring Opera Theatre. His San Diego Opera debut was as Lescaut in Massenet's *Manon* during the 1974-75 season. For his San Francisco Symphony debut under Seiji Ozawa, Mr. Lawrence sang in Berlioz's *Beatrice and Benedict* as Somorone, a role he repeated for his Boston Symphony debut in Boston and at Carnegie Hall in October of 1977. His orchestral appearances have also included Milwaukee, Philadelphia, the National Symphony of Washington, D.C., and Minnesota, under such conductors as Kenneth Schermerhorn, Eugene Ormandy, Edo de Waart, and Zubin Mehta, in works ranging from Bach's *Christmas Oratorio* to Beethoven's Ninth to the Verdi *Requiem*.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became Director of Vocal and Choral Activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony's summer home, the Chorus was soon playing a major role in the Orchestra's Symphony Hall season as well, and it has performed regularly with Music Director Seiji Ozawa, Principal Guest Conductor Colin Davis, Boston Pops Conductor Arthur Fiedler, and with such prominent guests as Leonard Bernstein, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the Orchestra to New York City, has made numerous recordings with the Orchestra for Deutsche Grammophon and New World records, and continues to be featured at Tanglewood each summer. For the Chorus's first appearance on records, in Berlioz's *Damnation of Faust,* John Oliver and Seiji Ozawa received a Grammy Award nomination for Best Choral Performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus also includes regular performances of *a cappella* repertory under John Oliver in its schedule. Requiring a very different sort of discipline from performance with orchestra, and ranging in musical content from baroque to contemporary, *a cappella* programs are given yearly by the Chorus at Tanglewood with great success. In the spring of 1977, John Oliver and the Chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* 20th-century American choral music; this recently-released recording features works of Charles Ives, Elliott Carter, Aaron Copland, and Jacob Druckman's *Antiphonies,* written in 1963 and given its world premiere by the Chorus and John Oliver at Tanglewood in 1976.

Additional recordings with the Boston Symphony Orchestra for Deutsche Grammophon include Ravel's *Daphnis and Chloé* and the Ives Fourth Symphony under Seiji Ozawa, Liszt's *Faust* Symphony with Leonard Bernstein, and, on New World records, Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd* with Seiji Ozawa.

John Oliver is also conductor of the MIT Choral Society, Lecturer in Music at MIT, and conductor of the John Oliver Chorale, which gave its debut performances in Boston and New York last season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World Records.

TANGLEWOOD FESTIVAL CHORUS 1978-79
John Oliver, Conductor

Sopranos

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Cynthia Armstrong
Camilla Blackman
Virginia K. Bowles
Mary Robin Collins
Susan Nowack Cook
Lou Ann David
Martha B. Fredrick
Alice Goodwin-Brown
Marilyn L. Haskel
Charlene Lorion Haugh
Anne E. Hoffman
Alice Honner
Anne M. Jacobsen
Paula Jean Jacobson
Frances V. Kadinoff
Carole Stevenson Kane
Barbara Abramoff Levy
Margo Lukens
Holly Lynn MacEwen
Elizabeth Moyer
Diana Noyes
Joan T. Pease
Nancy L. Peterson
Judith L. Rubenstein
Melody Scheiner
Joan Pernice Sherman
Jane Stein
Elizabeth S. Tatlock
Kathryn L. Tighe
Janet Wade
Pamela Wolfe

Mezzo-sopranos

Elizabeth Baldwin
Maisy Bennett
Yvonne Chen
Elizabeth Clark
Ellen Cutler
Catherine Diamond
Patricia M. Dunn
Kitty DuVernois
Ann Ellsworth
Dorrie Freedman
Roberta A. Gilbert
Thelma Hayes
Donna Hewitt
Leah Jansizian
Marjorie Davida Katz
Barbara E. Kramer
Dorothy Love
Sharron J. Lovins
Linda Lungren
Marjorie A. McDermott
Laurie Stewart Otten
Nina Saltus
Janet E. Shapiro
Ada Park Snider
Nancy Stevenson
Florence A. St. George
Normandy A. Waddell
Gloria Raymond Wagoner
Mary Westbrook-Geha

Tenors

Antone Aquino
E. Lawrence Baker, Jr.
Sewell E. Bowers, Jr.
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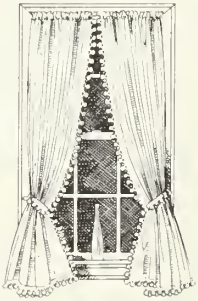

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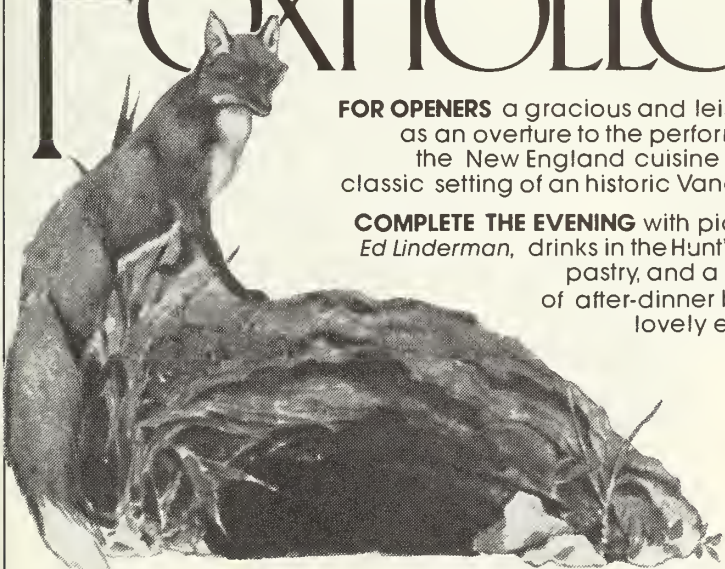

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ZUBIN MEHTA, conductor
MONTSERRAT CABALLÉ, soprano

SCHUBERT
Symphony No. 5 in B flat

STRAUSS
Four Last Songs

SCHUBERT
Symphony No. 8 in B minor, *Unfinished*

STRAUSS
Final scene from *Salome*

Saturday, 25 August at 8:30

NEW YORK PHILHARMONIC
ZUBIN MEHTA, conductor

MOZART
Symphony No. 40 in G minor, K.550

MAHLER
Symphony No. 5 in C sharp minor

Sunday, 26 August at 2:30

NEW YORK PHILHARMONIC
ZUBIN MEHTA, conductor
LEONA MITCHELL, soprano
JENNIFER JONES, mezzo-soprano
SETH McCOY, tenor
PAUL PLISHKA, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

BEETHOVEN
Symphony No. 9 in D minor

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Membership in the Friends of Music at Tanglewood provides you with many exciting opportunities and privileges all year long.

Basic Friends' memberships are $25 per individual/$35 per family (immediate family only).

***FRIEND $25/$35**	Friends of Tanglewood are cordially invited to attend over 40 concerts and recitals presented each summer by the students of the Berkshire Music Center, and to special Friends concerts. Friends may also participate in the popular Tanglewood Walks and Talks series, and will receive a subscription to *BSO*, the Boston Symphony's newsletter.
DONOR $50	In addition to the above benefits, Donors will receive program information and a priority ticket application before the public sale of concert seats.
CONTRIBUTOR $100	The Tanglewood Tent, available for the use of Contributors, provides a hospitable gathering place where food and drink may be purchased on concert days. Hot buffet dinners are served on Saturday evenings. Contributors also receive the benefits of Donor Membership.
SPONSOR $150	Two convenient parking areas are reserved for Sponsor members. Sponsors receive all of the benefits of Contributor membership as well.
ASSOCIATE $250	Associate members may audit selected Listening and Analysis classes at the Berkshire Music Center, and are entitled to all of the benefits of Sponsor membeship.
PATRON $500	Patrons will be acknowledged in the Tanglewood program. They will also be invited to a conductor's reception at Seranak, the Koussevitzky estate, and will receive all of the benefits of Associate membership.

GUARANTOR $1,000	Guarantors will be invited to a gala dinner at Seranak, and will receive all of the benefits of Patron membership.
BENEFACTOR $2,000	Benefactors will attend a gala dinner with the guest artist, management and principals of the Boston Symphony Orchestra, and will receive all of the benefits of the other membership categories described above.

IMPORTANT NOTICE TO FRIENDS—All contributions of any size will be matched by American Telephone & Telegraph up to a total of $150,000. In other words, your gift made now will be doubled.

BERKSHIRE MUSIC CENTER FELLOWSHIP— An Important Opportunity

Many Friends of Tanglewood want to help the Berkshire Music Center provide scholarship support for promising musicians. Your gift of $500 may be designated to be restricted for the Center's Fellowship program. Gifts of $1,000 provide one-half the cost of a Fellowship in the eight-week study session; a gift of $2,000 supports a full Fellowship to be awarded in the name of the donor, or to honor a family member or friend if the donor so wishes.

Become a Friend of Tanglewood. Inquire at our Friends Office, here at Tanglewood (right next to the box office).

Friends Office Open:
Monday 10-6
Tues. to Sat. 10-9
Sunday 10-5

Or mail check with name, address and city to:
Friends Office
Tanglewood
Lenox, MA 01240

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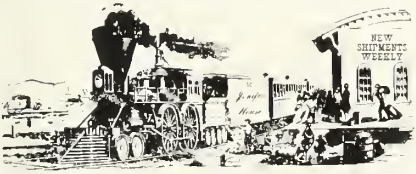

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TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, Music Director

BERKSHIRE MUSIC CENTER

GUNTHER SCHULLER, Artistic Director

1979
June 24 - August 19

from September 1 to June 16: Symphony Hall, Boston, Mass. 02115
from June 16 to August 30: Tanglewood, Lenox, Mass. 01240

THE FELLOWSHIP PROGRAM

The Fellowship Program is supported by the Boston Symphony Orchestra, with assistance from private and corporate donors. Membership in this program entails residence at the Berkshire Music Center at Tanglewood during eight weeks of the summer; this season, the program will begin with Registration on June 22nd and 23rd, and will conclude on Sunday, August 19th.

The Fellowship is not a cash award, but rather underwrites the entire cost of tuition for the 1979 session. In addition, the Fellowship may assist you with housing costs and other expenses related to your commitment to the Music Center, depending upon your individual needs.

You will be participating in a complex program including study, rehearsal, and public performance of many different kinds of music. For instrumentalists this will include both chamber and orchestral literature, and all members of the program will participate in both activities. Fellows constitute the Berkshire Music Center Orchestra, which operates under professional conditions of rehearsal and performance throughout the summer. Current planning calls for public performances directed by Leonard Bernstein, Seiji Ozawa, Gunther Schuller, Niklaus Wyss, as well as by the Music Center's Conducting Fellows. Schedules permitting, other professional conductors who come to Tanglewood to conduct the Boston Symphony Orchestra will also work with the BMC Orchestra. Sectional reading rehearsals will also be scheduled, led by Mr. Schuller, Joseph Silverstein, and other members of the Faculty. Orchestra seating is rotated throughout the summer, on a per-concert basis.

Chamber music studies are under the direction of the Principals of the Boston Symphony Orchestra and other Faculty members. A total of eight chamber music concerts will be presented this summer. Contemporary music activities, directed by Mr. Schuller, will focus on the presentation of the 1979 Festival of Contemporary Music at Tanglewood, from August 4th through 9th. This 'Festival within a festival' will include performances of newly commissioned works and more familiar works from the 20th-century literature.

ALL MEMBERS OF THE FELLOWSHIP PROGRAM have the privilege of attendance at Boston Symphony Orchestra concerts and rehearsals throughout the summer, without charge.

(OVER)

HOUSING

Members of the Fellowship Program who request housing will be staying at the Hall School in Pittsfield, about 6 miles from the Tanglewood grounds. Housing will include two meals per day (with a third meal on Sundays), a weekly linen change, and free bus tranportation between the School, the other dormitory facilities, and the Tanglewood grounds. Everyone living at the Hall School will have the use of the practice rooms, tennis courts, libraries, and common rooms.

Accommodations at the Hall School are primarily double rooms. Should any single-room or suite accommodations become available, they will be offered on a first-come, first-served basis to those members who can pay a minimum of $400 toward the cost of their housing. We regret that we cannot guarantee single rooms to anyone at this early date. Those members of the program who feel that they require greater privacy are urged to begin early to secure such accommodations, by contacting local residents who have homes or apartments to rent for the summer. For those with camping equipment and experience, there are several tent platforms at the Tanglewood lake front which may be rented for the season; again, an early reservation is recommended.

Our cost for housing this year will exceed the $610-per-person fee quoted in the Berkshire Music Center brochure, and we do ask that you pay for your own living accommodations and expenses to the greatest extent possible; no one will be expected to pay more than the published amount for housing, however. Contributions in <u>any</u> amount are needed to help us continue the Fellowship Program, but, should you, your parents, or spouse be unable to bear any part of these costs, the Boston Symphony Orchestra will provide your room and board in regular dormitory accommodations.

FINANCIAL ASSISTANCE

Since some of you will have to travel considerable distances to be at Tanglewood, and some of you will undertake other related financial responsibilities by electing to spend a summer at the Music Center, we will consider requests for the limited number of extra stipends available. Separate application must be made for these stipends, and you must be able to qualify on the basis of demonstrable need. The application should be in letter form, indicating (either on a monthly or weekly basis) your income from all sources, your current and projected expenses, and the amount you would need to make your attendance as a Fellow possible. We want to emphasize that the Music Center is a cooperative enterprise, that your colleagues for the summer will come from all over the world, and that they will represent widely different economic backgrounds. We trust that you will consider <u>our</u> request for <u>your</u> assistance carefully and honestly before replying with requests of your own.

In four to six weeks you will be receiving additional information about the Music Center -- general ground rules for our activities during the summer, more specific dormitory information and reservation forms, arrival information forms, etc. Please keep us informed of any new addresses which may be in effect for you during these weeks, and, again, please telephone our Boston offices, (617) 266 5241 or 266 1492, should you require further information.

We look forward to seeing you at Tanglewood.

The Berkshire Music Center at TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

GENERAL INFORMATION - 1979 SESSION

You should know that TANGLEWOOD is a 275-acre estate, the summer home of the BOSTON SYMPHONY ORCHESTRA, located in the town of Lenox, in Berkshire County, Massachusetts. At Tanglewood, the Orchestra presents some 32 concerts as part of the BERKSHIRE FESTIVAL, and holds the sessions of its summer academy, the BERKSHIRE MUSIC CENTER.

I. ARRIVAL AND REGISTRATION:

Members of the Music Center may arrive on Friday, June 22nd or on Saturday, June 23rd, from 9:00 am until 4:00 pm. EVERYONE should come first to the Tanglewood grounds, and register in the Berkshire Music Center office, which is located in the Main House. From there you may proceed to your dormitory. An evening meal will be available to you at the dormitory on the day you register.

II. IDENTIFICATION CARDS:

Issued at the time of registration, this card is your only certification of membership in the Music Center. DO NOT LOSE THIS CARD! Be sure to sign the card and note the number on it; it is NOT transferable. This card admits you to the Tanglewood grounds daily, for rehearsals, practice, classes, and concert attendance.

III. WHILE AT TANGLEWOOD:

Instruments: Regardless of the program in which you are enrolled, please bring any musical instruments which you can play.

Performance Dress: all members who expect to be involved in public performances, please note the following requirements:

men - white jacket, dark shoes and trousers, white dress shirts, black bow ties

women - white dresses (either day-length or long), or white pants-suits (no trim, please); black slacks and white blouses are also acceptable

At other times, dress is informal; EVERYONE should bring some warm clothing and rain gear.

Music Stands: Instrumentalists are requested to bring portable music stands with them. They may be needed at Tanglewood for chamber music, and will surely be useful at the dormitory.

Schedules & Notices: Changes in schedules, official notices, and special announcements are posted on the bulletin boards at the Main House. These boards, along with the alphabetical mailboxes in the lobby, should be checked FREQUENTLY for messages and other important information.

Concert Attendance: Your identification card admits you to all Berkshire Music Center concerts free of charge. There will be no guest passes issued for families or friends; they may attend by making a donation to the Friends of Music at Tanglewood, an organization of contributors to the support of the Center. Donations may be made at the Friends Office (in the Main Gate complex), or at the Information Desk at the Main Gate. Suggested donation per concert is $3.00.

To attend the weekend concerts of the Boston Symphony Orchestra, enter the grounds through the Press Gate (in the Main Gate complex) or the Lion Gate (at the back of the grounds, on Hawthorne Street). You must present your BMC identification card, which will be punched for each concert attended. Members sit in the special student section (marked 'Y'), which is a group of green benches to the right of the Music Shed. Please note that: identification cards must be shown to the Section Y attendant; seats are available on a first-come, first-served basis; members may also sit anywhere on the lawn; and that non-resident spouses of members may sit in Section Y by purchasing a General Admission ticket to each Festival concert.

IV. REGULATIONS OF THE MUSIC CENTER:

Attendance: Members are expected to maintain professional discipline in attendance at assigned classes and rehearsals. Three unexcused absenses will constitute grounds for dismissal.

Smoking: Smoking is not permitted in concert halls or rehearsal facilities; you should exercise caution when smoking in other buildings.

Equipment: No chairs, stands, or other property of the Music Center are to be removed from studios or stages.

Recording: No personal recording is allowed at the Music Center. DO NOT bring recording equipment with you; the Music Center has tape-recording facilities available to Faculty and students for study purposes, by appointment with the BMC Librarian. While you may request a copy of any taped chamber music performance in which you participate, AF of M regulations prohibit us from releasing tapes of orchestra performances.

Visitors: Visitors (including friends and families of Members) are permitted in the rehearsals and classes of the Music Center only when prior permission has been granted by the Administrator. Non-resident spouses of members may be able to earn grounds passes by volunteering for part-time work at Tanglewood; such arrangements are made on an individual basis.

Hours: The Tanglewood grounds and buildings are open Monday through Saturday from 9:00 am until 6:00 pm. On Sundays, grounds are open for public events only. All rehearsing or practicing must stop before the time of public events; from time to time the grounds are cleared prior to a concert, and we ask all members to cooperate fully with the Guides and Grounds Crew personnel at such times.

V. FACILITIES AT TANGLEWOOD:

Cafeteria: The cafeteria is to the right of the Main Gate as you enter the grounds. Lunch may be purchased there, as well as coffee and rolls in the morning.

Library: The BMC Library is in the Main House and is open Monday through Saturday, from 9:00 am until 5:00 pm. The Library houses a substantial collection of books, scores, and records, and all members are invited to make full use of it.

Pianos: The Baldwin Piano is the official piano of the Boston Symphony Orchestra and the Berkshire Music Center. The Baldwin Piano & Organ Company generously provides the Music Center with all of its pianos for concerts and classwork, both on the Tanglewood grounds and at the dormitories; these pianos are returned for sale at the end of each season. As a result of Baldwin's generosity there is NO charge to you for the use of these instruments for practice purposes. We therefore ask every person connected with the Music Center to respect the privilege of using these pianos by:

- closing the piano when you are finished,
- not placing objects (such as ashtrays) on the pianos, and
- acknowledging that concert pianos are NOT to be used for practice or rehearsals.

Music Store: The Music Store is located between the Cafeteria and the Main Gate, and is open daily; hours will be posted.

Check Cashing: We strongly urge that all members bring Traveller's Cheques for use during the summer. Personal checks will be cashed during the first two weeks of the session ONLY, and local banks enforce all of the customary restrictions regarding out-of-state checks (five-day waiting periods, etc.).

Medical care: All members may visit the BMC Nurse without charge, during morning hours to be posted. Additional medical facilities are available locally, and there are good modern hospital services in Pittsfield.

Recreation: Anyone with a BMC identification card may enjoy the freedom of the Tanglewood lakefront, including swimming, boating, and picnicking. Lakefront hours will be posted, and a lifeguard will be on duty at those times.

DORMITORY INFORMATION

I. For the 1979 session, members of the Fellowship Program, the Conducting Seminar, and most auditors and special students will be housed at the Hall School, 492 Holmes Road, Pittsfield, Massachusetts 01201; members of the Listening & Analysis Seminar will be housed either at the Hall School or at another of the Music Center's dormitory facilities, depending upon their ages and terms of enrollment.

II. The dormitory will be available for occupancy beginning Friday, June 22; members must vacate their rooms no later than Sunday evening, August 19th.

III. A $30 Room Reservation Fee must be paid to the Music Center in advance if a place is to be reserved for you. You will be notified of your exact room assignment upon arrival at Tanglewood.

IV. For Members of the FELLOWSHIP PROGRAM:

Most accommodations at the Hall School are double rooms, with a common bathroom on each hallway. A few single rooms may be available, and these will be assigned on a first-come, first-served basis to those who can make a contribution of at least $400. Please understand that it may NOT be possible to grant every request for specific accommodation, but that we will try to make everyone as comfortable as possible for the two months of our session.

It is worth repeating that our cost for housing you this summer will exceed the $610 fee printed the our brochure; our request for your assistance, in any amount, is in earnest. We urge you (or your parents) to consider carefully and honestly the greatest amount you can contribute.

For Members of the SEMINARS, AUDITORS, & SPECIAL STUDENTS:

The $610 dormitory fee may be paid in advance or at the time of registration. This fee provides you with regular double-room accommodations at the school, meals, and linens (as described below). Depending on enrollment, some few single rooms may be available. These will be assigned on a first-come, first-served basis, and may be requested by the payment, in advance, of an additional $200 fee. Again, please understand that it may not be possible to accommodate every request for single room housing; the additional $200 single room fee is fully refundable in cases where the request cannot be granted.

ALL MEMBERS PLEASE NOTE:

If your husband or wife will be coming with you to Tanglewood this summer, and he or she is not enrolled in any of our programs, dormitory housing for your spouse will cost $610. Payment of this fee will entitle your spouse to all privileges at Tanglewood.

V. DORMITORY FACILITIES AND PROCEDURES: The Hall School is a beautifully appointed and maintained facility. It includes outdoor tennis courts and spacious grounds for your enjoyment. About twenty classrooms are available for practice, and most will have pianos.

Meals: Morning and evening meals will be served at the School every day, and a third, informal noontime meal will be offered on Sundays. During the week, lunches may be purchased at the cafeteria on the Tanglewood grounds. Please note that NO special religious, medical, or other dietary considerations can be made by the dormitory kitchen.
Storage: Each member will have bureau space and a closet or locker for hanging clothes. Please DO NOT bring valuables (portable TV's, cassette recorders, etc.), as all possessions are kept in the dormitories at the risk of the owner.

Baggage: If necessary, baggage may be sent in advance directly to the dormitory, NOT to Tanglewood. Please telephone the Boston office of the Music Center prior to June 15th to make such arrangements. Large instruments may be shipped, prepaid, to Tanglewood; they should be addressed to Mr. James Kiley, Berkshire Music Center Theater, Tanglewood, Lenox, MA 01240, and will be held backstage at the Theater until your arrival.

Linen & Laundry: The school will provide pillows, and a weekly exchange of bed linens and towels. Residents should bring their own blankets (foreign students excepted), clearly marked with their names. Coin-operated washers and driers for laundering clothes are available both in Lenox and in Pittsfield.
Cleaning: Residents are responsible for cleaning their own rooms; the dormitories will provide daily cleaning service for the bathrooms, hallways, and common rooms. Wastebaskets left outside room doors will be emptied daily.
Telephones: All calls for members must be made to the pay phones in the dormitories, NOT to the business phones of the dormitories, and NOT to Tanglewood, except in the case of emergencies. Please let your family and friends know the correct number at which you can be reached as soon as you arrive.
Mail: Members should have their mail sent to the dormitory, NOT to Tanglewood.
Transportation: Regular bus service will be established beginning Monday, June 25th. A schedule of bus service between the Hall School, the other dormitories, and the Tanglewood grounds will be posted.

VI. DORMITORY REGULATIONS: In order to apply for dormitory accommodations you must read and agree to abide by the following regulations. Infraction of these rules will result in dismissal from the Music Center.
Visitors: Visitors, guests, and non-registered spouses of members will NOT be permitted to lodge at the dormitories at any time. All such visitors shall be out of the buildings and off the grounds by 11:30 pm.
Pets: No pets will be allowed in the dormitories.
Drugs: No illegal drugs or narcotics are allowed on the premises of any dormitory, on the Tanglewood grounds, or in any building used by the Music Center at any time.
House Rules: Additional rules specific to life in each dormitory facility will be posted at the beginning of the session, and must be observed.
Registrants under 18: All men and women who are under 18 years of age (as of June 24th, 1979) will be subject to the following rules, and will be under the supervision of a counselor.

- No one may live outside the dormitories without written permission from his or her parents.
- No one may leave the dormitory overnight without the prior written consent of his or her parents, and prior knowledge of the counselor.
- From time to time, further dormitory regulations may be specified by the counselor.

Damages: Individuals will be held liable for any damages resulting from careless disregard of dormitory property or facilities.

We trust that all members will assist us in keeping the dormitories safe, clean, and functioning smoothly. Problems should be brought to the attention of the dormitory supervisor at each facility.

VII. CAMPING AT TANGLEWOOD: A limited number of platform tent-sites has been built at the Tanglewood lakefront; depending on availability, BMC members may request one of these sites for use during the summer. The charge for the use of a site is $100 for the eight weeks. Please telephone the Music Center office for further information, as certain special restrictions will apply.

DORMITORY RESERVATION FORM - 1979 SESSION

NAME: _____ AGE: _____
last first

I am enrolled in _____ The Fellowship Program

_____ The Conducting Seminar

_____ The Listening & Analysis Seminar
____ June 24 - July 22
____ July 23 - August 19

_____ Special student / auditor

_____ I DO NOT wish to apply for dormitory accommodations. My summer address will be :

_____

_____ I wish to apply for dormitory accommodations, and have (enclosed) / (previously sent) my $30 Room Reservation Fee.

Do you know someone with whom you wish to room? _____

His / her name: _____

Do you smoke? _____ Do you object to a roommate who smokes? _____

What instrument will you be practicing in your room? _____

Please tell us if you are a _____ single man
_____ single woman
_____ married man
_____ married woman

Will your husband / wife be coming with you to Tanglewood? _____

His / her name: _____ age: _____

What is your preference in accommodations? single room _____
double room _____
tent site _____

(Remember that selection of single-room accommodations will require the payment of the appropriate additional fee or contribution.)

FELLOWSHIP PROGRAM Members: What contribution can you make? _____

All others: Have you enclosed payment here? _____

Or will you pay at Registration? _____

EVERYONE: I have read and agree to abide by the dormitory regulations.

signed: _____ date: _____

Please complete this form and return it to us without delay.

before June 15th: Berkshire Music Center
Symphony Hall
Boston, MA 02115

after June 15th: Berkshire Music Center
Tanglewood
Lenox, MA 01240

QUESTIONS?? Call (617) 266 5241

NAME: _____
LAST FIRST

----------ARRIVAL INFORMATION FORM----------

It is important for us to know when and how you plan to arrive (by car, train, bus, or plane), and whether you will have an automobile with you for the summer. We request that all members try to arrive between the hours of 9:00 am and 4:00 pm, unless transportation schedules make this impossible. Insofar as it is possible, members without cars will be met by a staff member, either at the Lenox bus stop or at the Pittsfield airport.

I am enrolled in: _____ Fellowship Program

_____ Conducting Seminar

_____ Listening & Analysis Seminar
____ June 24 - July 22
____ July 23 - August 19

_____ Special student / auditor

_____ I have made dormitory reservations.

_____ I will not be residing in a dormitory.

_____ I will be arriving by car and will NOT need to be met.

I plan to arrive on Friday, June ~~24~~ 22 _____
Saturday, June ~~25~~ 23 _____.

I (will) (will not) have a car with me for the summer.
Car registration: _____
state & number

_____ I would like to be met at the _____ Lenox bus stop

_____ Pittsfield Airport

on _____ at _____ (am) (pm).
day and date time

Please complete this form and return it to us without delay.

before June 15th: Berkshire Music Center
Symphony Hall
Boston, MA 02115

after June 15th: Berkshire Music Center
Tanglewood
Lenox, MA 01240

QUESTIONS?? Call (617) 266 5241

SUMMER 1979

Memo to:Members of the 1979 Berkshire Music Center

From: Daniel R. Gustin, Administrator

Re: Study Tapes of concert performances at Tanglewood

As you know, all concert performances of Berkshire Music Center events are taped for study purposes and are available to you in the BMC Main House Library.

The American Federation of Musicians allows members of the Music Center Fellowship Program and Boston University Tanglewood Institute to obtain copies (in cassette form) of those solo or chamber music performances in which they participate during the summer. Complete orchestra performances will not be obtainable outside the BMC library, although it is possible to receive tapes of pieces in which you perform.

You will be required to sign a statement assuring us that you will use the cassette for your own private study purposes only, and you will have to guarantee that under no circumstances will the tape be broadcast or re-recorded in any form. There will be a $10 charge per concert (i.e. a request for two pieces from two different concerts will cost $20.00; a request for two pieces from the same concert will cost $10.00). The price remains the same no matter what length work is involved. This charge will go to offset the costs of taping performances throughout the summer. Requests must be submitted in writing no later than 5 days after the performance, with the exception of concerts the final week of the summer, which must be requested in advance.

In order to order a copy of your performance, please see Jacquelyn Donnelly in the Main House Office; she will process your application.

Tanglewood

The Berkshire Music Center Lenox, Massachusetts

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

_____
(date)

To: Daniel R. Gustin, Administrator
Berkshire Music Center
Lenox, Massachusetts 01240

From:_____, Applicant
(please print)

_____

_____

This statement, with my signature below, serves as a memorandum of an understanding between me and the Berkshire Music Center concerning the terms and conditions of my private use of the Center's taped performance of

1)_____
(name of piece)

performed by	Fellowship:	Orchestra/Chamber/Vocal
(please circle one)	PCS:	recital
	BUTI:	Orchestra/Chamber/Vocal
	Other:	specify_____

on_____19_____

2)_____
(name of piece_

performed by	Fellowship:	Orchestra/Chamber/Vocal
(please circle one)	PCS:	recital
	BUTI:	Orchestra/Chamber/Vocal
	Other:	specify_____

on_____19_____

I agree that I will use the tape recording for my personal study only and will neither use it or sell it, or knowingly permit it to be used or sold for performance, broadcasting, recording or promotion of any kind, or for any other purpose, that I will make no copies of the tape recording and that I will destroy the tape recording when I no longer have any personal use for it.

I also agree that this is a purchase of a right to the private use of said tape and that it is not the purchase of the tape or its contents which remain throughout and until its destruction by me, the property of the Berkshire Music Center.

I also agree that the Berkshire Music Center and/or the Boston Symphony Orchestra, Inc. shall look to me, my agents, my assignees and my estate for satisfaction of any claim it may have against me on account of any alleged breach of this contract or infringement of the terms stated herein.

I agree, for the right to the private use specified herein, to pay the sum of $10.00 to the Berkshire Music Center to help cover the costs of making said tape, payment of this sum due at the time this agreement is signed.

_____, Applicant
(signature)

WAIVER

The undersigned, a member of the 1979 session of the Berkshire Music Center, agrees:

1) that the concerts, classes, and other activities of the 1979 session in which the undersigned participates may be broadcast live and/or recorded for use in radio and television broadcasting on a non-sponsored basis, and

2) that all fees, earnings, and payments realized in filming or taping members of the Berkshire Music Center in connection with educational and/or commercial television or radio, if any, may be donated to the Berkshire Music Center for the purpose of establishing the BMC Members of the 1979 Scholarship, this scholarship to be used to provide fellowships for future members of the Berkshire Music Center, and

3) that the concerts, classes, and other activities of the Music Center in which the undersigned participates during the 1979 session may be filmed, video-taped, tape recorded, or otherwise recorded for use in study, promotion, and publicity on behalf of the Berkshire Music Center, and

4) that admission may be charged at concerts which are designated "benefit concerts" in which the undersigned performs, and

5) that gate contributions for the benefit of the Berkshire Music Center may be solicited for admittance to the Berkshire Music Center student performances.

This waiver is given freely and without any expectation of payment for any of the uses of materials or services described in this waiver.

It is understood that this waiver and permission is given with the consent of the American Federation of Musicians, obtained by the Berkshire Music Center.

SIGNED: _____

DATED: _____

Memo to: Members of the Berkshire Music Center

From: Daniel R. Gustin

Re: Pianos

Your attention is called to the following guidelines concerning the use of piano practice facilities in BMC dormitories and on the Tanglewood grounds:

1) Pianos on stages anywhere at Tanglewood are not to be used for practice at any time.

2) Please keep the piano tops closed when the pianos are not in use. Also, the last person to use the studio should make sure that windows are shut.

3) Pianists in the Fellowship Program have priority for use of the grand pianos in the Main House and Hayden Studios at Tanglewood and those at the Hall School as well.

4) Vocalists have priority on the pianos at the Hall School and vo al accompanists have priority on the grands there.

5) Boston University Tanglewood Institute participants have priority for the use of the pianos at Indian Hill.

6) Pianos at the Bible Speaks, West campus, are available to anyone without prior sign-up, and the pianos on the third floor of the Tanglewood Main House are available to any pianists on a sign-up basis.

Humidity, wear and tear, and all such things will cause pianos to go out of tune quickly. Bring the problem to the attention of the resident Baldwin piano technician, F. Stewart Cole. His mailbox is in the BMC office in the Main House. In the mailbox is the PIANO SERVICE BOOK. Record the problem for prompt solution. For performances or other emergencies inform Richard Ortner, who will call Stewart Cole directly.

MEMO to: MEMBERS OF THE 1979 BERKSHIRE MUSIC CENTER

From: Daniel R. Gustin, Administrator

Re: Attendance at Boston Symphony Orchestra rehearsals during the summer

As you know, all members of the Music Center have the unique privilege of attending the Boston Symphony rehearsals at Tanglewood as their BMC schedules permit. May I request that you observe the following when attending rehearsals:

1) be prepared to show your BMC identification card to the Tanglewood Guide in attendance at the rehearsal; you will not be allowed in the Shed during rehearsals without identification

2) sit in the Front, Stage-left section only

3) do not smoke or engage in unnecessary conversation while the rehearsal is in progress

4) if you must leave or enter while the rehearsal is in progress, do so as quietly and unobtrusively as possible

Please bear in mind that attendance at BSO rehearsals is your privilege, not your right, and the privilege will be taken away from anyone not prepared to follow the above simple regulations.

Re: Medical Assistance for the 1979 Session

For the 1979 session, the Music Center's nurse is Mrs. Betty Moynihan, and she will maintain regular hours in the BMC clinic throughout the summer. The clinic is Studio F on the Tanglewood grounds, and Mrs. Moynihan will be in attendance there from 9:00 until 10:30 each morning, Monday through Friday.

All medical problems should be brought to Mrs. Moynihan's attention; if necessary, she will direct you to the Music Center's consulting physician (Dr. Desmond Tivy) at the Suburban Medical Associates, for those living in dormitories in Lenox or Stockbridge; Dr. Richard Pererra at the Berkshire Medical Group for those living in Pittsfield). Mrs. Moynihan will provide you with an excuse if your visit to the Clinic causes you to miss a class or rehearsal.

Medical problems occurring at night or on weekends must be brought to the attention of your dormitory supervisor, who will be able to provide transportation to the nearest emergency treatment facility.

DAYS IN THE ARTS
TANGLEWOOD

MEMO TO: Berkshire Music Center Students
at Tanglewood
FROM: Pat Krol- Head Counselor, Days in the Arts
Anita Kurland- Administrator of Youth Activities
Date: Summer 1979
****

Days in the Arts, a youth program of the Boston Symphony Orchestra, will be taking place at Tanglewood and the Berkshires starting July 2. Each week, 50 sixth, seventh, and eighth graders from Boston, Newton, Needham, Cambridge and Topsfield will spend five days sampling the summer culture of this area. Housed at Nichols Hall, Berkshire Christian College, we will be spending time at Tanglewood, the beach, the cafeteria, and areas of interest. You won't be able to miss us in our "Days in the Arts" tee shirts!

If one of your interests is working with kids, we would love to have you participate in our program by giving instrumental or vocal demonstrations individually or in ensemble groups, joining us for sports, talent shows, relay races, or in sharing some of your time in any way you like. You are welcome to join us spontaneously if you see us at Tanglewood or you can leave your name and information at our desk in the Berkshire Music Center Main House.

In addition to the head counselor, there are five other counselors in the program. They are Mona Roberts, Cheryl O'Brien, Abby VanVoorhees, Ed Wierzbicki, and Donnell Patterson. They will also be living at Berkshire Christian College, Nichols Hall. If you have any questions, please feel free to contact me at 637-2683. We really hope you will join us!

****

NAME:

INSTRUMENT (OR VOICE):

RESIDENCE:

TELEPHONE:

PROGRAM IN WHICH YOU ARE ENROLLED:

WAYS YOU WOULD LIKE TO PARTICIPATE:

June 21, 1979

TO: BMC STUDENTS

FROM: Walter D. Hill, Director of Business Affairs

SUBJECT: Check Cashing

****THROUGH JULY 15****

1. Checks up to $50 may be cashed, upon presentation of student ID card (green) at the Lenox National Bank or Lenox Savings Bank. Checks for more than $50 may be cashed at the banks if approved by the BSO Business Office, Main House, first floor. Bank locations and hours are:

LENOX NATIONAL BANK, 7 Main Street

Lobby
Monday - Friday 9:00 a.m. to 3:00 p.m.
Drive up Window
Monday - Friday 9:00 a.m. to 4:00 p.m.

LENOX NATIONAL BANK BRANCH, Pittsfield Road (Shopping Center)

Lobby
Monday - Wednesday 9:30 a.m. to 4:00 p.m.
Thursday, Friday 9:30 a.m. to 6:00 p.m.
Saturday 10:00 a.m. to 12 noon
Drive up Window
Same hours as lobby

LENOX SAVINGS BANK, 35 Main Street

Lobby
Monday - Friday 9:00 a.m. to 3:00 p.m.
Drive up Window
Monday - Thursday 9:00 a.m. to 4:00 p.m.
Friday 9:00 a.m. to 5:30 p.m.

2. Checks up to $10 may be cashed in the Tanglewood Main House Lobby between noon and 1 p.m. Monday through Thursday.

IMPORTANT NOTE: Students who have established accounts at these banks are, of course, not limited by the procedure in Paragraph 1. If youneed additional funds later in the summer, have your parents send you a U. S. Postal Money Order, a Banker's Check or wire funds through their bank the necessary money to your new bank account in Lenox. This last is relatively cheap ($2-5) and fast (24 hours). If you must carry large sume of cash, then Travelers Checks are the safest and cost only $1-2/$100.

BERKSHIRE MUSIC CENTER
1979 Session

REPERTOIRE SUMMARY

Total number of compositions performed: 209

		1979	1978
42	compositions by 25 pre-18th and 18th century baroque composers	20.09	5.52
25	compositions by 6 classical composers	11.96	6.63
36	compositions by 14 19th century composers	17.22	27.07
29	compositions by 20 20th century post-Romantic composers	13.88	11.06
9	compositions by 2 20th century Impressionistic composers	4.30	5.52
2	compositions by 2 20th century Atonal composers	0.10	1.10
26	compositions by 20 20th century miscellaneous composers (Bartok, Ives, etc.)	12.44	22.66
40	compositions by 36 contemporary and avant garde composers	19.14	20.44
209		99.13	100.00

Composers represented by three or more works performed in concert:

Bach	4	Haydn	4
Beethoven	6	Mozart	16
Billings	3	Poulenc	3
Brahms	4	Purcell	4
Byrd	3	Ravel	5
Copland	3	Schubert	7
Debussy	4	Schumann	4
Dvorak	4	Strauss	3
Handel	7	Stravinsky	3

Fellowship Chamber Music performed:

Standard works	38	63.3%
Contemporary	22	36.7
	60	100.0%

1979 BERKSHIRE MUSIC CENTER REPERTOIRE

*indicates performance at Tanglewood (in whole or in part)

ALPAERTS	*Fanfare
AMLIN	*The Black Riders
	*Requiem
ANDRIESSEN	Aubade & Introduction
ANONYMOUS	Assumed Identity
ARGENTO	*Five Songs from Virginia Woolf
ARNE	*Air from Comus
ARNOLD	Quintet
ARRIAGA	String Quartet in A Major
ARRIGO	*Infrarosso
ASIA	*Line Images
JAN BACH	Laudes
BACH	*Brandenburg Concerto No. 1
	Cantata: Ich Habe Genug
	*Cantata 51
	Contrapunctus IX
	Italian Concerto
	O Trinity of Blessed Light
	Partita #2
	Partita in B-flat
	*Prepare Thyself Zion
	*Sarabande
	Sinfonia in B minor
	Trumpet Fugue
	Well Tempered Clavier I: Prelude and Fugue in E major
	Well Tempered Clavier I: Prelude and Fugue in G minor
BARBER	*Summer Music
BARTOK	Concerto for Orchestra
	Contrasts
	Duets for Two Violins
	Music for Strings, Percussion and Celesta
	*Quartet No. 2
	Sonata for Two Pianos and Percussion
BEETHOVEN	Cello Sonata in A Major
	Cello Sonata in F Major
	*Egmont Overture
	*Fidelio Overture
	Leonore Overture No. 1
	Leonore Overture No. 2
	Leonore Overture No. 3
	Piano Concerto No. 2
	Piano Concerto No. 4
	*Quartet, Op. 18 No. 1
	Quartet Op. 18 No. 4
	Quartet Op. 18 No. 5
	*Quartet Op. 59 No. 1
	Quartet Op. 95
	Quartet Op. 127
	Quintet Op. 29
	Serenade
	Sextet Op. 81b
	Sonata Op. 10 No. 2
	Symphony No. 1
	Symphony No. 4
	*Symphony No. 8

BEETHOVEN	Three Equali
	Trio Op. 1 No. 1
	Trio Op. 1, No. 2
	Trio, Op. 3
	*Trio, Op. 70 No. 2
	Variations: La Ci Darem la Mano
BENET	*All Creatures Now are Merry Minded
BENNETT	*Weep O Mine Eyes
BERGSMA	Wind Quintet
BERLIOZ	*Damnation of Faust
	*Les Nuits D'Ete
BERNSTEIN	Candide
BILLINGS	*Anthem for Thanksgiving
	*Rose of Sharon
	*When Jesus Wept
BOCCHERINI	*Quintet
BORODIN	*Quintet No. 1
BOZZA	*Scherzo Op. 48
	Sonatine
BRAHMS	*Clarinet Trio
	*Five Songs
	Horn Trio
	Intermezzo from Op. 117
	Quartet No. 1
	*Quartet Op. 26
	Quartet Op. 51 No. 2
	Quintet Op. 34
	Rhapsody Op. 119
	Sextet Op. 18
	*Symphony No. 2
	Trio Op. 8
	Trio Op. 87
BRITTEN	*Les Illuminations
BROYLES	Brass Piece
	*Cobalt Doubloons
	Duty Free
	Sand Dunes
BYRD	*Ave Verum Corpus
	*Deo Gratias
	Justorum Animae
	*Kyrie and Benedictus
	Short Communion Service
CAGE	Aria with Fontana Mix
CAMPION	*I Care Not for These Ladies
	Never Weather-Beat Sail
CARL	*December 27, 1966
CARPENTER	*Five Songs from Gitanjali
CARTER	8 Etudes and Fantasy
	Sonata
	*Three Songs on Robert Frost
CASELLA	Serenata
CASTEREDE	Prelude and Dance
CHAVEZ	*Toccata for Percussion
CHOPIN	Ballade Op. 38
	Etude in G Major Op. 10 No. 5
	Fantasie Op. 49
	Scherzo Op. 31
	Scherzo Op. 54
	Scherzo in B-flat minor

CONSTANT	*Symphonie
COPLAND	*American Folk Songs
	*Fanfare for the Common Man
	Passacaglia
	*Simple Gifts
CORIGLIANO	Oboe Concerto
COUROUPOS	*Abstr'acte
CRUMB	Ancient Voices of Children
	Madrigals, Book I
	Madrigals, Book II
	Songs, Dances and Refrains of Death
DANZI	*Duo in E-flat Major
P.M. DAVIES	Dark Angels
	Songs of a Mad King
DEBUSSY	*Afternoon of a Faun
	*Chansons de Bilitis
	Daphnis
	Fetes
	Minstrels
	Preludes for Piano
	*Quartet
	Reflets dans l'eau
	Sails
	Syrinx
	*Three Songs from Francois Villon
DAUPRET	*Sextuor No. 1
DELIUS	*Over the Hills and Far Away
DELLO JOIO	Suite for Piano
DOHNANYI	*Piano Quintet Op. 1
DOWLAND	*Three Elizabethan Songs
	Two Dances
DUPARC	*Five Songs
DVORAK	*Gypsy Songs
	*PIano Quintet Op. 81
	*Quartet Op. 96
	Quintet Op. 77
	Serenade for Strings
	**Symphony No. 9
	Terzetto
EWALD	Quintet No. 3
	Symphony
FARMER	*Fair Phyllis I Saw
FAURE	*Adieu
	*Melodies de Venise
	Piano Quartet in C minor
	Reve D'Amour
FINE	Partita
FLANAGAN	*Five Songs on Howard Moss
FORD	*Since First I Saw Your Face
FRACKENPOHL	*Brass Quintet
FRANCAIX	*Quintette
	*String Trio
FRANCK	*Piano Quintet in F minor
	Symphony in D Minor
FRANZ	Mutter, O Sing Mich Zur Ruh
	*Widmung
FRIEDRICH	American Brass Band Journal

GABRIELLI	Sonata for Three Violins, Cello and Harpsichord
GACH	*Harp Trio
GERMAN	Gute Nacht
GLASEL	16th Century Carmina
GRANADOS	Spanish Dance No. 5
GREEN	*Chromatic Foxtrot
	*Log Cabin Blues
GRIEG	Ich Lieber Dich
	Quartet Op. 27
	*Two Songs
GRIFFES	*Four Impressions
	Scherzo
GUSTAVSON	*Three Mirrors
HANDEL	*Bel Piacere
	Care Selve
	*Come Unto Him
	*Coronation Anthem: Zadok the Priest
	*O Thou That Tellest
	*Rend Il Sereno
	Water Music
	When First We Met
	*Where'er You Walk
	*Would You Gain the Tender Creature
HARRISON	*Canticle No. 3
HAYDN	London Trio No. 1
	*Mass in Time of War
	My Mother Bids Me Bind my Hair
	*Octet in F Major
	Piano Trio No. 1
	Quartet Op. 33 No. 3
	Quartet Op. 42
	*Quartet Op. 64 No. 3
	Quartet Op. 76 No. 4
	*Quartet Op. 76 No. 5
	Sailors Song
	Symphony No. 22
M. HAYDN	Divertimento
HEIDEN	Four Dances
HINDEMITH	*Kleine Kammermusik Op. 24 No. 2
	Morgen Musik
HOLBOURNE	Suite of Elizabeth Dances
HOVHANESS	*Koke no niwa
HUDSON	*Oda a Un Reloj en la Noche
HUMMEL	Clarinet Quartet in E-flat
	*Septet Op. 114
IBERT	Capriccio
IVES	*Six Songs
	Symphony No. 2
	Symphony No. 4
	Unanswered Question
JACOB	*Salute to USA
JAFFE	*Four Nocturnes
JANACEK	*Sextet
JOLIVET	*Suite Liturgique
JONES	Farewell Dear Love
JOPLIN	Easy Winners
KING	Conversation Piece

KODALY	*Ave Maria
	Duo
	Psalm
KRAFT	Nonet
	*Suite for Percussion
LANG	Puerto Rican Songs
LEBOW	*Suite for Brass
LE JEUNE	Quand le terre au printemps
LENNON	*Colors Where the Moon Never Could
LIADOV	*Enchanted Lake
LIGETI	*Kammerkonzert
LISZT	Etude in D-flat major
LLINOS	*Six Songs on Robert Herrick
LULLY	*Bois Epais
MAMLOK	*Sextet
MAHLER	Symphony No. 9
McBRIDE	The Flea
MENDELSSOHN	Abshiedslied der Zugvögel
	Ich wollt' meine L-eb ergösse
	*Quartet Op. 44 No. 1
	*Quartet Op. 44 No. 3
	Song Without Words
MESSIAEN	*Poems pour mi
	Quartet for the End of Time
	Turangulila
MILHAUD	*La Cheminee du Roi Rene
	*Suite for Wind Quintet
MILLER	Two Riturals for Percussion
MONRO	*My Lovely Celia
MORLEY	O Sleep Fond Fancy
MOURET	*Two Fanfares
MOZART	Adagio and Fugue
	*Ave Verum Corpus
	*Clarinet Quintet K. 581
	Divertimento K. 439b
	Eine Kleine Nachtmusik
	Exultate Jubilate
	Flute Quartet K. 285b
	Flute Quartet K. 298
	Nocturne K. 438
	Nocturne K. 439
	Nocturne K. 549
	**Oboe Quartet
	*Overture to Marriage of Figaro
	Piano Quartet in G minor
	*Piano Quartet K. 493
	*Piano Wind Quintet K. 452
	*Quartet K. 458
	Quartet K. 464
	Quartet K. 465
	*Quartet K. 575
	*Quartet K. 589
	Quartet K. 590
	Quintet K. 516
	*Ridente la Calma
	*Serenade K. 361
	*Serenade K. 375
	*Sextet
	Sonata K. 283

MOZART	Sonata K. 576
	Symphony No. 14
	Symphony No. 25
	*Symphony No. 35
	Symphony No. 41
	*Trio K. 548
	Trio K. 563
	*Trio K. 606
NIELSEN	*Three Songs
NONO	Canciones a Guiomar
OBRADORS	*Five Spanish Classical Songs
PENDERECKI	Threnody
PEZEL	Sixteen Pieces
PISTON	*Three Pieces for Flute, Clarinet and Bassoon
PONE	*Diletti Dialettica
POULENC	*Chansons Gaillardes
	*Fiancailles pour rire
	Sextet
	Sonata for Flute and Piano
	Sonata
	Toccata
	*Trio
PROKOFIEV	Quartet No. 2
	Quintet
	*Scythian Suite
	Sonata No. 3
	*Symphony No. 5
PURCELL	*Alleluja
	Hear My Prayer
	*I Will Give Thanks
	If Music Be The Food of Love
	*In these Delightful Pleasant Groves
	Nel Cor Piu Non Mi Sento
	Passing By
	*Strike the Viol
QUANTZ	Trio Sonata in C Major
QUILTER	Love's Philosophy
	Oh Mistress Mine
RACHMANINOFF	Prelude Op. 23
	*Songs, Op. 34
RAVEL	*Alborada del Gracioso
	*Chansons Madecasses
	*Introduction and Allegro
	Jeux de Eau
	Le Tombeau de Couperin
	*Piano Trio
	*Valses Nobles et Sentimentales
REICH	Music for 18 Musicians
REICHARDT	When the Roses Bloom
RIETTI	Sonata
ROCHBERG	String Quartet No. 3
ROGERS	*Call to Worship
	*Greenhouse
ROSSINI	*Overture: Italian in Algiers
	*Overture: La Gazza Ladra
ROUSSEL	Trio
SAINT SAENS	Marche Militaire Francaise
SALZMAN	Nude Paper Sermon
SATIE	*Four Songs

SCARLATTI	Quartet in F Major
SCHOENBERG	Pierrot Lunaire
	*Six Songs Op. 3
	Survivor of Warsaw
	Variations for Orchestra
	Verklarte Nacht
	Wind Quintet
SCHUBERT	*Five Songs for Schwanengesang
	Impromptu Op. 90 No. 3
	*Piano Trio Op. 99
	*Quartet Op. 29
	*Quartet Op. 161
	*Shepherd on the Rock
	*Trauermusik
	*Trout Quintet
SCHULLER	Bass Quartet
	*Wind Suite
SCHUMANN	*Dichterliebe
	*Piano Quintet
	Quartet Op. 41 No. 1
	*Quartet Op. 41 No. 2
	*Quartet Op. 41 No. 3
	Symphony No. 1
	Symphony No. 2
	Symphony No. 4
SCHUPPANZIGH	For Solo Violin and String Quartet
SCHUTZ	*Psalm 100
SCOTT	Think on Me
SHAPEY	*Dimensions
	The Covenant
SHOSTAKOVICH	Quartet No. 8
	*Symphony No. 1
SIBELIUS	Swan of Tuonela
	*Symphony No. 1
	*Symphony No. 7
	Silkie of Sule Skerrie
SILVER	*Canto
SMETANA	Quartet No. 1
C.C.SMITH	*Music for Handbells
J.B.SMITH	*Ruins of Time
STAMITZ	*Quartet Op. 8 No. 2
STOCKHAUSEN	Gesange der Junglinge
	*Hymnen
STRAUSS	*Death and Transfiguration
	*Feierlicher Einzug
	*Five Songs
	Salome
STRAVINSKY	Apollon
	Concerto for Two Pianos
	*Firebird
	Le Sacre du Printemps
	Octet
	*Petrouchka
	*Symphony of Psalms
SULLIVAN	*Brightly Dawns Our Wedding Day
SURINACH	Ritmo Hondo
SZYMANOWSKI	Quartet Op. 37

TALLIS	*Spem et Alium
TCHAIKOVSKY	Romeo and Juliet
	Serenade for Strings
	Symphony No. 4
TCHEREPNIN	*Fanfare
TELEMANN	*Trio Sonata in c minor
THEILMANN	Bluesette
THOMPSON	*Alleluia
THORNE	*Night Elegy
TOMKINS	*When David Heard
TOWER	*Breakfast Rhythms
TROUT	*I Will Give my Love an Apple
VARESE	*Ameriques
	Density 21.5
	Ionization
VAUGHAN-WILLIAMS	*Fantasia on Theme by Thomas Tallis
	*Silent Noon
VILLA LOBOS	Preludio
	Quintet
VIVALDI	Concerto for Three Violins, cello, harpsichord
WAGNER	**Prelude and Liebestod
WEBER	*Clarinet Quintet
B. WEBER	*Consort for Winds
WEBER	**Der Freischutz
WEBERN	*Passacaglia
WEELKES	Come sirrah Jack ho
	*Hark All Ye Lovely Saints Above
	*Hosanna to the Son of David
WHYTHORNE	*I Have ere this time heard
WILBYE	As fair as morn
WILDER	*Trio
WILSON	*Piano Trio
WOLF	*Five Songs from Spanisches Liederbhc
	*Four Songs from Goethe's Wilhelm Meister
WYNER	Passover Offering
ZWEIFEL	Adoramus Te
ZWILICH	*Clarino Quartet